

SEE WHAT'S NEW, ON PAGE TWO !!

HEY MIDCAN, WHAT'S NEW?

We are always buying new gear to add to our collection, and we try to keep this catalogue as up to date as possible. Throughout this catalogue, recently added gear will have a property symbol beside it. But in an effort to simplify your browsing, we will also gather references to the latest and greatest in one place - on this page.

- We have two new matching cameras, the Sony FS7. This beauty records 4K onboard, and can also shoot HD at up to 180 frames per second. It's quite small, and has a multitude of lens options. Check out the new hotness on Page 9
- We have new PL lenses available for both ends of the spectrum. A 300mm prime brings those far things close, and a 11-16mm zoom makes close things seem far - Page 14
- We have a number of new Canon EF lenses: a 100mm Macro lens for close up work, a Tokina 11-16mm zoom for wide work on crop sensor cameras, and a "inline" lens doubler for long primes and our 70-200mm zoom - Page 15
- We're starting to build up our selection of Sony E-Mount lenses Page 16
- A Black Hole. Seriously! Would I lie? Page 18
- Our HPX600 is our newest P2 based ENG camera. Light, 10bit, built in wireless Page 21
- We have a new zoom lens for our 2/3" B4 mount cameras. The Canon 7.6x22 goes further than a standard lens on the far end. All of our B4 mount EFP lenses are on Page 22
- We have new ENG/EFP tripod, the Sachtler 25. It has a 150mm bowl and a mid-level spreader - Page 27
- Need to interface computers into your video world? We now have two scan converters that take DVI/VGA in, and then output HD-SDI or HDMI. So awesome!!. - Page 36
- Our Atomos Shogun is a monitor and a 4K recorder. But it doesn't julienne fries! Page 39
- It's wholesale change on our audio recorder page! First up is the Sound Devices 633 audio recorder/mixer. When you need pro level field audio, this is the recorder for you. Up to 10 channels, with timecode and an all day power system for the recorder and the inevitable wireless microphone systems you'll be recording. We also have acquired a couple of its older brother, the 788, for when you need higher track counts. If you don't need higher track counts? May we present the Zoom H6n audio recorder. Just like the Zoom H4n, except the dials all go to eleven! Page 44
- New Sony wireless lapel mics. Digital, diversity, a headphone out and quite small. We bought them primarily for the wedding and DSLR folks - Page 46
- We have quite a few lighting additions. Our current favourite is the KinoFlo Celeb light. It makes dimming and changing your colour temperature super easy and fast. We also now have a Joker 200 HMI light (in addition to our Joker 400). A nice option for both of them is a JEM Ball lantern for diffused lighting. We also now have two and four bank fluorescents with remote ballasts Pages 50 and 51

MIDC N PRICING STRUCTURE

VALUED CUSTOMER: You will never pay more than the prices quoted in this catalogue, but depending on your project and your needs **you may pay less!** Bulk discounts, loyalty discounts, and project specific discounts may apply. Please call for quotes, including preproduction and post production management. Our wide range of services mean that we have a solution to fit any budget, and we'd be happy to discuss those options with you to ensure we meet your needs – both budgetary and technical.

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ABOUT US MIDCKN



Started by Wayne Sheldon in 1977, MidCanada Production Services Inc. grew over the years to become one of the largest independent production facilities for film and television in Manitoba. At the start of 2013, we split into two separate entities: MidCan continues as the place for gear rentals in Manitoba, while our production arm joined with the commercial production division of Frantic Films to form a new company: FRANK digital. Both companies are under the same roof. However, this catalogue represents only the gear rental portion of the equation. More information about post production and editing facilities can be found at www.frankdigital.ca





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WEEKDAYS 8AM - 7PM **CLOSED WEEKENDS**



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Panasonic

WHEN YOU WANT MORE

For 35 years now, you've trusted MidCan for all your independent production and equipment rental needs, but did you know that we offer the same outstanding service when it comes to purchasing gear? In 2010 MidCan your Panasonic Professional dealer for Saskatchewan, Manitoba and Northwest Ontario. Thirty year industry veteran Fred Mislawchuk is your contact for

Panasonic's full line up of great products. From solid state recorders, to full-up multi camera mobiles, Fred has the knowledge and experience to meet all your production needs. And he's backed up by the rest of MidCan's skilled staff. It's not just about the big pieces either. MidCan is the dealer for many of the accessories you'll need to complete your purchase. From camera lenses to tripods, give Fred a call!



Fred Mislawchuk

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Prompter People 1 ∧ZDEN





One World. One Smart Choice.™

WHEN WANT MORE

As a full service facility, it's incumbent upon us to offer our clients everything they need at every step of the production chain. That's why MidCan is also

Manitoba's only Fujifilm dealer for professional media. We carry their complete line of products, from miniDV tapes to XDCAM optical discs. Whether you need one item or hundreds, we have stock on hand. Prices start on page 64 of this catalogue.

MIDCKN CREWING SERVICES

As a full-service provider, MidCan can see your project through from the planning stage to post-production. We can provide professional, experienced camerapeople and crew for any size project. We can even supply transportation! Call us with your requirements, and we can customize an equipment package and provide the manpower to meet your needs.

MIDCAN RENTAL POLICIES

All equipment is quoted "per day". Discounts apply for longer term rentals. You pay 8 days for a month, 4 days for a 7 day week, and 3 days for a 5 day rental. "Half days" are considered 4 hours from the time the equipment leaves MidCan until it returns, and are billed at 2/3rds the rate of a full day. Blank tape stock, mileage, parking, consumables, couriers and shipping are extra. All prices are in Canadian dollars, and subject to applicable taxes.

Proof of production insurance and/or a deposit must be placed on all rental equipment. A \$500 hold is required on prosumer equipment and a \$2000 hold is required on professional equipment. Deposits are to be placed on a valid credit card. Once equipment is returned it will be checked for damage and the deposit, minus any damage, will be refunded within 72 hours. Cash deposits will not be accepted.

Equipment rented will be available for pick-up between 1700 and 1900 the previous day if possible. Equipment rented must be returned during morning drop-off hours the day following the rental otherwise you will be billed for another day. Morning drop-off hours are between 0800 & 0900 on weekdays. We are closed Saturday and Sunday.

Weekend rentals are billed at a 1 day charge. Equipment must be returned between 0800 & 0900 Monday morning.

We do not accept returns on blank media.

Wireless microphones do not include batteries.

When using cameras or audio recorders that record to memory cards, for an additional charge, arrangements can be made with our sister company FRANK digital to offload your footage. Otherwise, the Renter is responsible for ensuring the proper off-loading, backing up and archiving of the media recorded to the cards. This process must happen within the rental period, before the camera or audio recorder are returned. Unless other arrangements are made at the time of rental, the cards will be erased and re-formatted upon the return of the device.

Please read the rental agreement on the back of your equipment list before signing.



rundown: it has a 4K Super 35mm sized sensor, with a base ISO of 1250. It has a global shutter which eliminates the "jello cam" artifacts typical of most CMOS chips. It has built-in Neutral Density filters. Its electronic viewfinder is the best we've seen, and uses organic light emitting diode (OLED) technology. The body is very small, light and power efficient.

Its unique design means almost any lens ever made can mate to it, and we supply it with a PL mount, or an adaptor to use Canon EF lenses. Both mounts pass-through industry standard power and data connections. What does that mean? Well, on our Fujinon Cabrio lenses, the built-in zoom handle/motor works with no outside connections or wires to get in the way. If you decide to use Canon's DSLR lenses, it means image stabilization and electronic iris controls work. We've equipped our F55 with Vocus brand top and side cheeseplates, as well as their shoulder mount and tripod quick-release plate. All of these features add up to a "film" camera with unprecedented capabilities for shoulder use.

Tightly integrated modular construction allows you to easily add or subtract features based on your needs. For example, it comes with on-board 10-bit recording to SxS+ cards, and that includes not only HD, but onboard recording of 4K images too, in an easily editable non-RAW format. However, by adding Sony's RAW module, one can record in 16-bit 4K for unmatched image quality at up to 60 frames per second. And since High Definition is one quarter the resolution of 4K, all of that bandwidth can be used for high frame rates when shooting HD. Think about it: unmatched range for colour timing, at 240 frames per second. Super!

SONY F55 CAMERA BODY w/Two 128GB and One 64GB SxS Pro+ Cards \$750 R5 RAW RECORDER MODULE w/One 512GB AXS Cards \$250 ADDITIONAL 512GB CARD \$125

SONY PMW-F5

We bought our F5 to have a camera which closely matches its big brother the F55, but it's not just a "B-Cam", it's an incredible camera in its own right. It has

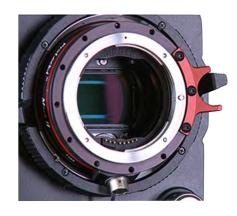


virtually no noise, even though it has a base ISO of 2000! Of course you can lower the ISO to open up your lens and take advantage of the Super 35mm sized sensor's limited depth of field. Built-in ND filters make level control much easier than relying on matte box filters. That high base ISO also helps with high frame rate shooting, since it can do up to 180FPS in camera. Recently upgraded, it can now record 4K onboard in the XAVC codec, in addition to

HD and 2K images. This is a 10bit codec with low compression and great quality, with 4 times the colour bit depth of most cameras, which use 8bit codecs. And if you require the ultimate quality, just as with the F55, you can clip our R5 recorder on the back to record 4K images in 16bit RAW! You can use Sony's legacy SR and MPEG2 codecs. That's just one example of the flexibility that is the hallmark of both the F5 and F55. Have 16mm PL mount lenses? Use them without adaptors by electronically cropping the center portion of the sensor while maintaining 2K resolution. Have Canon EOS lenses? Use them with our Optitek adapter below, which is included with the body. Want to record audio without degradation? Both cameras can accept 4 channels of digital AES audio (or 2 analogue channels). Need to get off the tripod and do some run–and–gun shooting? Both cameras come with shoulder mounts, modular construction for convenient weight distribution, and most importantly, adjustable eyepieces which allow the practical hand held ergonomics that are missing from so many of their competitors.

SONY F5 CAMERA BODY w/Two 128GB SxS Pro+ Cards \$450 R5 RAW RECORDER MODULE w/One 512GB AXS Cards \$250

ADDITIONAL 512GB CARD \$125



OPTITEK CANON PROLOCK MARK II

This adapter allows one to use Canon EF mount lenses with the F5/F55, and replaces the PL mount. The camera's Super 35mm sensor is fully covered, and since it draws power directly from the camera mount, electronic iris control & image stabilization are retained. Integration with the camera's electronics allows iris data and focus distance to be displayed in the viewfinder. This is an outstanding device that opens these cameras up to a much wider world of inexpensive lens options (see page 16 for our EF lens selection).

OPTITEK LENS ADAPTER \$50





SONY PXW-FS7

Sony's latest camera is an interesting amalgamation of a DSLR, a 16mm film camera, and their own F55. It has a Super 35mm sized sensor, and uses the E-mount from Sony's DSLR line, which allows a multitude of lens options. The camera records 4K on board, in 10bit 4:2:2 colour, at up to 60 frames per second. Let's repeat that: **4K, 10bit, 60P.** It can also shoot HD in 10bit 4:2:2, at up to 180 frames per second for

incredible onboard slow motion capabilities. It is great in low light, with a base ISO of 2000, and can use S-Log to compress its 14 stop dynamic range. Just like its big brother the F55, it records in the XAVC format, which is well recognized in the non-linear editing world. With the XDCA-FS7 accessory, you can also record Apple ProRes HD onboard, simplifying editing.

We include either a Metabones Speedbooster or a Wooden Camera PL Adapter. The Speedbooster adapts Canon DSLR lenses, and its unique design allows lenses designed for full frame sensors to hold onto their focal length on this camera's "crop" sensor. As a side benefit, it boosts the light gathering ability of the lenses by one stop, and retains electronic iris control. The camera comes with an extendable control arm for comfortable handheld work, and we upgraded it to a SHAPE brand unit that rotates into position using a convenient spring loaded button. The arm's grip allows you to zoom (with certain lenses), record, adjust your iris and change menu items. An adjustable high resolution viewfinder is included which can flip up for use as a small screen. The camera has two XLR audio inputs, HD–SDI and HDMI outputs, and built–in ND filters. The shoulder/bridge plate means all day comfort, and it locks easily into standard tripod quick release plates. We have Sony's XDCA–FS7 accessory, which clips onto the back of the camera and allows V–Mount battery power, adds timecode in/out capabilities, has a RAW output, extra power connecters, and has circuitry to enable ProRes HD recording (but not ProRes 4K). Build it up, or keep it small – your choice!

SONY FS7 CAMERA WITH 2 x 64GB CARDS \$350 EXTRA 128GB XQD CARD \$50 XDCA-FS7 WITH CAMERA (and 2 batteries) \$75





RED ONE MX PACKAGE

The RED camera's combination of resolution, quality, 35mm depth of field and accessible workflow helped usher in a new age of digital filmmaking. Our camera has the MX sensor, which is rated at 800 ISO. Its low noise and 12 bit RAW workflow allow colourists incredible flexibility in Post. Frame rates of up to 120 FPS make it the perfect camera for slow motion effects. Cinema accessories and

35mm depth of field mean it's immediately familiar to DOP's and assistants coming from the film world. Its 4K sensor has four times the resolution of HD, which helps to "future proof" your project against a rapidly changing media landscape. Our RED has a range of 3rd party accessories that let operators get the most

out of the camera, from hand held rigs to wireless High Definition monitoring. Join the "REDvolution". Call us to enquire about a camera/ lens/accessory

combination.



RED ONE MX digital camera body with SSD module

- -RED 7" LCD & Bomb Viewfinder
- -3 REDMAG 64GB Solid State Hard Drives
- -RED 17-50mm Zoom Lens
- -Mini-XLR to regular XLR cable
- -Element Technica video break-out box
- -ARRI Follow Focus 5
- -O'Connor O-Box Matte Box
- -4x5.65 filters ND 3,6,9, Pola, IR filter
- -Studio Dovetail Bridgeplate with Rods
- -Custom top handle with 2x15mm short rods
- -Power Box with Voltage Readout
- -Panasonic 17" LCD monitor & stand HDSDI input

- -Sachtler 30 Tripod & Head
- -150mm Bowl HiHat
- -Vmount battery plate + "hot swap" adaptor
- -4 x V-Lock batteries
- -RED Battery charger with AC power cable
- -Switronix dual battery charger & 4-pin cable
- -Anton Bauer D-Tap multiplier

\$300/DAY

CAMERA BODY, 3x64GB
CARDS & 4xVLOCK BATTERIES

ALL OF THE GEAR LISTED IN THIS PACKAGE CAN BE HAD FOR \$900/DAY

DIGITAL CINEMA

MIDCXN

SONY PMW-F3

This camera is equipped with a Super 35mm sized 1920x1080 CMOS sensor that is rated at 800 ISO.

Sony packages the camera with a 18-252mm

zoom lens that mounts directly to the camera, and uses the zoom toggle on the body of the F3. At f3.9 to f6.8 it's not the fastest lens, but if you have enough light, you'll never find a more compact cinema style zoom with that 14x range. The included S-Log option works well to

manage dynamic range, especially with external 10bit recorders like the Atomos below. The camera has a top cheese plate and bracket for accessories, and the Shape

shoulder mount has the facility to attach 15mm rods if necessary.



The camera records onto two 32GB SxS cards, good for close to 4 hours of recording and an easy, established workflow. It has has a rear viewfinder and a high resolution side viewscreen. It also has built-in Neutral Density filters, as well as professional inputs for audio and timecode. We also have three of Sony's own brand of PL mount prime lenses. They are a 35mm, a 50mm and a 85mm, all at f2.0, and we include the PL adapter.

CAMERA WITH 14X ZOOM LENS \$275

3 PRIMES PACKAGE \$150

CANON EOS C300

After the success of their DSLR's, Canon decided to design a High Definition camera from scratch, and it's a beauty. It's 4K sensor is intelligently down-sampled to make HD, and since it doesn't need to have still camera resolution, each of it's pixels are much larger, making it great in low light. Ours comes with the EOS mount, so all of the Canon system lenses fit. It

has a high resolution viewfinder and LCD screen. The

screen, as well as the 2 XLR professional audio inputs, are detachable. It records to a 50mbps 4:2:2 codec that is already accepted by most broadcasters. It has built-in Neutral Density filters, and HD-SDI & HDMI outputs for monitoring. Our unit comes with 4 batteries, 2 x 32GB compact

(160 minutes of recording) and a CF card reader.

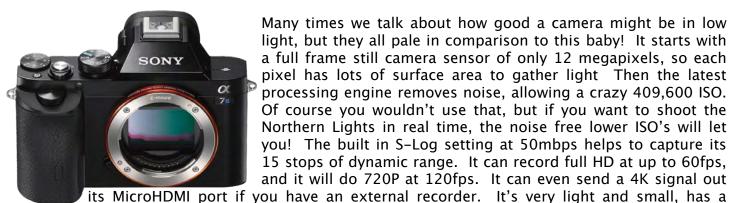
s h cards We've also recently added

a device that lets you remove the handgrip from the side of the camera, and relocate it (and its associated iris control & electronics) to the rods. Nice!

CAMERA PACKAGE WITHOUT LENS \$350



SONY A75 MIRROR-LESS CAMERA



Many times we talk about how good a camera might be in low light, but they all pale in comparison to this baby! It starts with a full frame still camera sensor of only 12 megapixels, so each pixel has lots of surface area to gather light. Then the latest processing engine removes noise, allowing a crazy 409,600 ISO. Of course you wouldn't use that, but if you want to shoot the Northern Lights in real time, the noise free lower ISO's will let you! The built in S-Log setting at 50mbps helps to capture its 15 stops of dynamic range. It can record full HD at up to 60fps, and it will do 720P at 120fps. It can even send a 4K signal out

tilting back monitor, and a nice OLED electronic viewfinder.

Its mirror-less design means lens flexibility, and indeed it uses all of our full frame Canon lenses with the included Metabones IV adaptor. We package ours with two 64GB memory cards, and 4 batteries with charger. Talk to us about cages and audio input options.

CAMERA PACKAGE WITHOUT LENS \$150

CANON 5D MKII DIGITAL SLR

This is a high quality Single Lens Reflex still camera that can also record 1080P High Definition video. It's very large sensor gathers lots of light and limits depth of field. The camera can record at the 23.976 frame rate. Ours comes with four 16 GB UDMA 6 cards, four batteries, and an AC power supply. We include a Zacuto Z-Finder with 2.5x magnification.



CAMERA PACKAGE WITHOUT LENS \$150

Our selection of Canon & Sony DSLR lenses can be found on pages 15 and 16.

PL MOUNT CINEMA LENSES

MIDCAN

FUJINON 19-90MM T2.9 CABRIO 1111

Fuji's latest Cinema lens is a PL mount unit that bridges the film and video worlds. It features a servo drive unit, making it suitable for use as a EFP style lens for the video folks, or the motor/handle can be detached creating a standard PL lens with 0.8 gearing for film operators. With a weight of only 6 lbs including the servo motors, Fujinon claims this lens has the longest focal range available (4.7x) in a light weight zoom. The barrel markings are luminous for dark shooting conditions, it has focus rotation of 200 degrees, and a 9 blade Iris for nice looking bokeh.



19-90mm ZOOM \$625

FUJINON 85-300MM T2.9 CABRIO

This is the latest in Fujinon's Cabrio line, and it shares a lot of the same genes with its little brother above. Gear hard points are identical, as is its 114mm outer diameter for matte boxes. It is 4K capable, and its circle of confusion can cover the new "larger sensor" imagers. Given its range, it's surprising that it is only 0.3kg heavier than the 19–90mm. This new telephoto is a T2.9 from the wide end out to 218mm, and then it ramps down a smidgen to T4.0 at 300mm. We include a lens support for 60mm rods.

85-300mm ZOOM \$625



Our newest primes come in 20mm, 25mm, 35mm, 50mm, 85mm and 135mm focal lengths. These are metal bodied lenses that are all T2.0 wide open, with very smooth mechanical movements and 240° of focus rotation. Five of them are the same physical length (the 135mm is a bit longer), but they have all been engineered with common hard points for their focus and iris gears, making lens swaps much easier for operators. They have a front diameter of 114mm (a

swaps much easier for operators. They have

common size for matte boxes and the same as the two above zooms) and contain 9 blade irises.

6 LENS KIT \$600 INDIVIDUAL LENSES \$125

PL MOUNT CINEMA LENSES





RED 17-50MM T2.9 ZOOM

This is a great all around lens, and the kit lens we send out with our base RED camera package. We recently had its housing modified to the latest specs, giving it a 114mm outer diameter. It has a nice working zoom range, and is relatively short and light. 175 degrees of focus rotation makes it easy for your 1st to track subtle movements from your talent.

17-50mm ZOOM \$175



RED 300MM T2.9 PRIME

At 5.67 pounds, he's a monster, but a cost effective monster. It has a MOD of 7.36 feet, and can iris down to T34.6. Ours comes with a specially designed Chrosziel support ring, that fastens to a 15mm light weight rod bracket.



SONY 11-16MM T3.0 ZOOM

Many people have looked at the Tokina 11–16mm lens for still cameras (page 17 of this catalogue) and said "Man I wish they made that in PL mount". Some aftermarket modders have tackled that demand, so it's interesting that a big company like Sony has done the same thing. One of the differences with Sony is that they have incorporated the Cooke lens data interface in their design, so your lens setting data is recorded by compatible cameras. Wide, reasonably fast and 0.8 cine gearing. Nice!

11-16mm ZOOM \$225



WOODEN CAMERA UNIVERSAL LENS SUPPORT

Fits 15mm lightweight rods, adaptable to any configuration, and the support bracket has rollers to use with lenses that might still need to rotate.

LENS SUPPORT \$25

DSLR Lenses & Accessories



CANON EF MOUNT LENSES			
Canon EF 8-15mm f/4 L Fisheye USM			
	\$75 PER DAY	Say hello to the world's widest zoom lens. It is so CRAZY wide, on a full frame camera, the image is actually circular! On a crop sensor, it still does 180° corner to corner coverage. Music video DOP's, your lens has arrived!	
Canon EF 70-200mm f/2.8 L IS II USM			
	\$75 PER DAY	Canon's next generation zoom, it's super sharp. Built solid out of metal, weather sealed, image stabilized, and it doesn't lengthen when you zoom. Comes with detachable monopod foot and UV filter.	
Canon EF 16-35mm f/2.8 L II USM			
	\$75 PER DAY	When you need wide and fast, this is the lens for you. It's internal focus and zoom, so it's nice for use with a mattebox (86mm outer diameter), and it holds its 2.8 aperture throughout the zoom range.	
Canon EF 24-105mm f/4 L IS USM			
	\$50 PER DAY	Great zoom with a nice range, especially on a full frame camera. It's image stabilized. Minimal focus breathing, and very little flare. Comes with a UV filter.	
Canon EF 50mm f/1.4 USM			
	\$25 PER DAY	Not Canon's fastest prime, but fast enough to give your focus puller headaches! This is a great interview lens when you want to crush that background, and is nice and lightweight.	
Canon EF 24-70mm f/2.8L II USM			
	\$75 PER DAY	The extra stop and latest generation stabilization of this 24-70mm zoom adds significant flexibility in low light situations over our 24-105mm. Great for when you need juuuuust a bit more light gathering ability.	
Tokina 11-16mm f/2.8 AT-X			
WEM!	\$75 PER DAY	Similar to our 8-15mm above, but faster with less fisheye effect. This lens is about as wide as you can get without vignetting, but it is designed only for crop sensor cameras, so it can not be used with the 5D Mark II.	
Canon EF 100mm f/2.8L Macro IS USM			
MEM!	\$75 PER DAY	The key word in that title is Macro. This lens has 1:1 magnification, and can focus down to 12 inches, making it ideal for miniatures and other very small things. It's also a nice prime lens for portraiture.	
Canon Extender EF 2X III			
NEW!	\$25 PER DAY	Built rugged for being out in the elements of nature photography, this doubles the focal length of Canon prime lenses over 135mm (with some light loss). It also works with our 70–200mm zoom lens.	

DSLR LENSES & ACCESSORIES



SONY E MOUNT LENSES

Sony FE PZ 28-135mm f4.0 G OSS





This lens covers full frame sensors, and is parfocal with a built in zoom motor. That means on a camera like the FS7, you can use the zoom rocker for gradual zooms and it will keep focus throughout the range. It has Steadyshot, and the iris can either be smooth or have click-stops. Comes with a monopod collar and lens hood.



PRESTON CINEMA SYSTEMS MICROFORCE V+F2

Our kit includes a Heden zoom motor with 19mm mount, shimmed for 15mm rods. Our kit also comes with a T cable to let it draw power from the 12-pin lens connector on an HD camera, or from an included multi-out power box. Two pan arm mounts with different internal diameters are included.

ZOOM CONTROLLER PACKAGE \$100

ARRI FOLLOW FOCUS FF-5HD

Our kit includes right and left focus knobs with marking plates, a crank and knob extension to get you out past the matte box. It also includes a 12" whip & puck, and a 33" whip with hand unit. The follow focus body and 15mm rod adaptor has been designed to clip-on, whether in Studio or Lightweight configuration. Gears are swappable to either side of the arm.

FOLLOW FOCUS PACKAGE \$75

BARTECH BFD WIRELESS FOLLOW FOCUS

Our kit comes with focus motor, cables, Transmitter and Receiver. It uses 8 selectable frequencies in the 900MHz range. Easily calibrated, the system uses 10 bit resolution for 1024 unique steps. The transmitter is powered by a single 9 Volt battery, and the receiver can be rod mounted, or attached to the side of the camera.

WIRELESS FF PACKAGE \$125

MIDCKN TIME CODE DEVICES

AMBIENT ACL202CT & ACC501 CLOCKITS

The 202CT is commonly referred to as a "Clockit" box. It captures TC from your master source, and then transfers that matched TC and trilevel sync to another device (usually a camera). This allows your camera to roam with no umbilical, but still stay in sync.

The ACC501 is a much more involved device. It can act as a master unit for the other Clockits, interface with computer systems over USB, get accurate time from GPS signals and more. It has a built in LCD and runs off 4 AA batteries.

CLOCKIT \$50 ACC501 \$100

AMBIENT 301 & DENECKE TS-3 TIME CODE SLATES

Both brands come with adaptor cables to get a signal in, have large red LED displays and both run off AA batteries. The Ambient units come with transmitters and are capable of wireless operation.

AMBIENT \$65 DENECKE \$65 2 DAY WEEK

Some of our smaller hand held cameras have Matte Boxes specific to that camera only, and are listed with that camera. Due to their delicate nature, filters will only be rented with our Matte Boxes and not individually. Filters are inspected in your presence, and must be returned in the same condition.

ARRI MB-14 6.6x6.6 PRODUCTION MATTE BOX

The big dog, this is a standard on film sets around the world. Ours mounts on 15mm Studio rods and swings open 90° for lens access. It has 4 stages, 2 of which are geared for graduated filters. There is a short whip to adjust the height of the stage. The bellows has a receptacle for a 138mm round filter. Our package includes external light masks of various sizes. The French Flag and Wings have thumbwheels for fine adjustment of the cut. It comes in a padded Pelican case with a collection of 6x6 filters.



MATTE BOX \$175

FILTERS \$25 each

CHROSZIEL 4x5.65 SWING-AWAY MATTE BOX

Similar to the above O'Connor in most respects: 2 stages with a 138mm rear bellows. The main difference is that this has no facility for clip-on mounting. It comes with a swing-away mount for 15mm hand-held rods, making its use with primes much easier. It also has side flags for ultimate flare control. We have 114mm, 110mm, 100mm, 95mm and 80mm bellows, all with a cavity for a rotatable 138mm polarizing filter.

CHROSZIEL SWING-AWAY \$65

BRIGHT TANGERINE 143 MM BLACK HOLE

Using DSLR lenses is economical. But their odd sizing and the fact that many of them physically grow when zoomed, means using them with a matte box is problematic. This bellows has a very flexible rubber opening to accommodate any lens from 58mm up. It works with our Chrosziel Swing-Away, as it must obviously be rod mounted. It has a cavity for a rotatable 138mm Pola.

FLEXIBLE BELLOWS \$15 (free with Chrosziel)



D'CONNOR O-BOX 4X5.65 MATTE BOX



Everybody knows O'Connor makes outstanding fluid heads, and now they're tapping their engineering resources to manufacture a line of film accessories, including their first Matte Box system. This has two 4x5.65 stages, with the second stage able to rotate 360 degrees. A third round filter will fit in the included 138mm bellows attachment. It comes with a top flag, and mounts for either hand-held or studio 15mm rods.

O'CONNOR O-BOX \$75

MATTE BOXES & FILTERS



ARRI MMB-1 & MMB-2 MATTE BOXES

These come with two 4 x 5.65 trays, and a variety of sizing rings and mounting options, including rod and clip-on. Give us a call for specifics.

ARRI MMB \$65



We have a 110mm and a 130mm, both with 2 stages of 4x5.65 filter trays. Both come with eyebrows, but wings are optional. The 110 has rings for 105mm, 98mm and 95mm lenses. The 130 has a 95mm and 98mm ring. Both are used primarily with our High Definition lens selection.

110mm CLIP-ON \$65

130mm CLIP-ON \$65

PETROFF CLIP-ON MATTE BOXES

We have two regular 4x5, one "wide" 4x5 and one 4x4. The number of stages on all the Petroff units is easily configurable from none up to three. We have sizing rings for pretty much our entire lens selection including: 105mm, 98mm, 95mm, 86mm, and 85mm. All Petroff units come with eyebrows only.

MATTE BOX \$50

4x5.65 AND 4x4 FILTERS

We have a selection of ND's, Grads, Colour, Effect and Diffusion filters in various sizes. Please call for details.

FILTERS \$15



VIDEO MONITORS & TRANSMITTERS | M | D C A N



TERADEK CUBE WIFI SYSTEM

We have the Cube 120 HD-SDI Transmitter, and the corresponding Cube 320 HD-SDI Receiver. Both units are the size of a deck of cards, and are easily mountable using 1/4 20 screws or hotshoes. They come with wall-plug power supplies, or can be powered by the camera. These device are essentially mini-computers that accept a

> HD-SDI signal, and encode it as a MPEG-4 stream of data. Once it's computer data, its uses are almost limitless. In its most basic form, the Transmitter can send the signal wirelessly over Wifi to the Receiver, where it is decoded and output as HD-SDI again. But that same WiFi signal can also be accessed by computers. This means that you can monitor your picture using laptops or iPads. The signal can also be replicated and sent out over your local network. Alternatively, you

can take the signal, and by partnering with a streaming services company such as Ustream, send it to hundreds of people over the internet.

Teradek has also worked closely with the RED camera company. They've devised a system where the picture is streamed to a laptop, and every time the RED camera starts and stops recording, a new video file is created on the laptop. Then, other computers on the network can play back those files whenever they want. This is great for "Video Village" applications, allowing instant playback, and also provides instant dailies with Timecode.

TRANSCEIVER PACKAGE \$150

IDX CAM-WAVE HIGH DEFINITION TRANSCEIVER

This is a great addition for multi-camera mobiles or "video village" on movie sets. This device accepts SD-SDI and, more importantly, HD-SDI and transmits it with synced audio up to 150 feet. There is no compression involved, and therefore no delay: Directors can see (and cut to) the camera in real time. Shooting a movie with a HD camera on a Steadicam®? No problem! The lightweight transmitter mounts between the camera and battery, and takes the HD-SDI feed using a short cable. It auto-senses the shooting format (including 23.98psF for movies), and transmits it digitally on one of 4 encrypted channels. The receiver is plugged into a High Definition monitor, and the Director can watch events unfold (and check focus) in full 1920x1080 High Definition. Pristine quality with no cables.

TRANSMITTER/RECEIVER PACKAGE \$150



Shoots are rarely ever just a camera & lens. MidCan recognizes this, and rewards the adding of additional gear. If you rent a camera and lens combination, MidCan will apply a 10% discount to not only that combination, but also all the lighting and audio gear you add as well. Some exceptions apply. See a listing of our B4 lenses on the next page.

SONY POW-800 XDCAM HD

The new "Betacam" of the HD world, this camera records 4:2:2 full raster High Definition to optical discs. The discs allow the best of both worlds: random access and file based ingest to your NLE, all while retaining an inexpensive archive copy you can put on a shelf. Sony's latest generation CCD's mean great images and great low light performance. And since they're 3" chips, they allow access to our full selection of HD lenses. Capable of a variety of frame rates including 23.98, this unit also has the ability to under-crank and allows up to 2x over-cranking. The speed effects can be played back in the field so the operator can make changes on the scene. The 800 can also record in some of Sony's Standard Definition legacy formats.

BODY ONLY \$500 4.7x11 LENS \$300 SONY HDCA-702 ASI ADAPTER \$75

7.6x22 LENS \$250

7.7x17 LENS \$175

SONY PDW-700 XDCAM HD

This camera is almost exactly the same as its big brother above, however it does not have the under/over-cranking abilities of the PDW-800 or the image invert capability. Our units have been factory upgraded to allow for 23.98 operation.

4.7×11 LENS \$300 7.6×22 LENS \$250 BODY ONLY \$400 SONY HDCA-702 ASI ADAPTER \$75

7.7x17 LENS \$175

PANASONIC AJ-HPX600 161/1

Meet our newest ENG style High It shoots 10bit Definition camera. AVCIntra to two included 64GB P2 cards, or it can also shoot the legacy DVCPRO-HD format. **Panasonic** cameras have always rendered colours nicely, and that tradition carries on with this camera. Reports from the field have camerapeople enthused about how light it is! We

have set it up primarily for news and sports shoots, and consequently it comes with a built-in wireless microphone system, with both a lav pack and a plug-on stick mic transmitter. We also send it out with a P2 card reader for offloading your footage. Light, flexible, high quality, data centric work flow - what more could anyone want?

BODY ONLY \$400

4.7x11 LENS \$300

7.6x22 LENS \$250

7.7x17 LENS \$175

HIGH DEFINITION CAMERAS



SONY PDW-F355 XDCAM HD

This is the middle ground between the PDW700 and the EX3. It has the same High Definition formats and frame rates as the EX3 (including 24P), but records them on an optical disc, just like the PDW700. A full size shoulder mounted camera, it's built to withstand the rigors of ENG. It has a high resolution B&W viewfinder, as well as a fold out colour screen. With a dual layer 50 gigabyte disc, it can record an outstanding 150 minutes of High Definition content. It comes with a Fujinon 5.5–94 lens.

CAMERA & LENS \$425

PANASONIC HDX900

This camera is similar to the Varicam, but has a different form factor and records DVCPRO-HD to smaller cassettes. While it can't do variable frame rates, it can do 50i/60i/24P at 1080 in addition to 24P, 30P and 60P at 720. A "world cam", it has found a lot of work in series production. It comes with a Chrosziel toe plate for 15mm rods, and an aftermarket aluminum carry handle.

BODY ONLY \$400

4.7x11 LENS \$300

6.3x16 LENS \$200

7.7x17 LENS \$175

PANASONIC HDC27F VARICAM

This camera records to the large DVCPRO-HD tapes in 33 minute loads. As the name implies, it can record at variable frame rates from 4 to 60 progressive frames per second, making it ideal for slow motion and effects shots. MidCan can provide a paintbox to help dial in the multitude of colour and gamma settings, and our camera comes with an aftermarket aluminum handle.

BODY ONLY \$400

4.7x11 LENS \$300

6.3x16 LENS \$200

7.7×17 LENS \$175

B4 MOUNT EFP/ENG LENSES

All EFP lenses have a 2x Extender.



Fuji 4.5x13



FuJi 7.6x17 \$175



CANON 4.7x11 \$300



CANON 7.7×17 \$175



Fuji 6.3×16 \$200



CANON 7.6x22 \$250

B4 Mount Specialty Lenses

CANON CINE STYLE LENSES FOR B4 MOUNT CAMERAS

Even in this world of large sensor cameras, there are circumstances where it still makes sense to use \(\frac{1}{3}\)" EFP cameras for film or documentary production. When these scenarios arise, DOP's don't want to abandon the film workflow they're used to. Both of these lenses allow their focus puller 270° of travel for fine control, and have 0.8 gearing for use with regular cinema accessories. The HJ21x7.5-III KLL-SC is a 21x lens that goes from 7.5 to 158mm, and comes with a rod mount to help support its weight. The HJ11x4.7B-III KLL-SC is a wide angle lens with 11x zoom range to 52mm. Both lenses have T-stop of 2.1, and ship in aluminum hard cases.

21x TELEPHOTO LENS \$300

11x WIDE ANGLE LENS \$300





FUJINON XA50x9.5BE SM HIGH DEFINITION BOX LENS AND VINTEN VECTOR 70 TRIPOD HEAD

Ideal for sports mobiles or for when they put the podium camera at the back of the room, this lens has a reach of 950mm with extender. Unlike most high magnification lenses, you don't need a studio camera to use this unit. ENG cameras can be mounted directly behind the lens on its built-in sled, and we include a VCT-14 quick-release plate for easy connection of $\frac{2}{3}$ " B4 mount cameras. The entire lens can be powered and controlled off the 12pin connector of an ENG camera, just as if

it was a hand held lens. It can even run off the camera's battery. It is 9.5mm at the wide end, and a huge end element gathers lots of light, for an F-stop of 1.7 wide open. Studio zoom and focus controls are supplied. One of the most popular cameras that we pair with the lens is our Sony PDW-700, and we include a portable CCU (Sony's RM-B170) with it to enable local iris control for the lens.

The lens weighs close to 50 pounds without the camera, and requires a very substantial tripod head for support and control. We include the Vinten Vector 70. This head maintains

counterbalance through plus or minus 60 degrees of tilt, and can hold a maximum of 154 pounds of camera and lens. MidCan has designed custom hard cases for the lens, the head and all their accessories.

FUJINON

FUJINON 50x HD BOX LENS \$750 VINTEN VECTOR 70 HEAD \$185 TALL or SHORT MITCHELL TRIPOD \$50

Package as shown here with SONY PDW-700 CAMERA, CCU, LCD MONITOR & TRIPOD \$1350



HIGH DEFINITION CAMERAS



Shoots are rarely ever just a camera & lens. MidCan recognizes this, and rewards the adding of additional gear. If you rent a camera and lens combination, MidCan will apply a 10% discount to not only that combination, but also all the lighting and audio gear you add as well. Some exceptions apply.

SONY PMW200

This camera is essentially the updated version of the EX1 below. It has all the same attributes: same lens, same chips, and the same batteries. The major change is its recording system. It can record in the 50mbps, 4:2:2 colour space that is generally the minimum standard required by broadcast networks. This is essentially the same format used by its big brothers the PDW700 & 800, so if you're using them and need a "B-Cam", this is your small camera option.

CAMERA, 2 x 32GB Cards \$225



SONY EX3

Like its little brother the EX1 below, but with 3 important distinctions: it has a removable lens, is genlock-able, and the fold-out screen from the EX1 has been changed into an eyepiece. We can supply an adaptor to allow the use of any of our 2/3" HD lenses (manual zoom only). The factory lens has manual focus, iris and zoom controls. Both the EX1 and EX3 come with a USB card reader to transfer footage from the cards to a computer for post. Our EX3 comes with an adaptor to allow the use of full size V-Lock batteries (2 included w/charger), which also helps balance the camera. For an extra fee we have wide angle lenses, matte boxes, and zoom controllers available that are specific to this camera.

CAMERA, 2 x 16 gig cards, 1 x 8 gig cards \$200

SONY EX1

Sony's answer to P2, this handheld camera records to solid state memory cards. Close to an hour of full raster HD will fit on each 16 gigabyte card (the camera holds 2 at a time). It has a non-detachable lens, but has manual focus, iris and zoom controls. It uses 1/2" chips and records in many frame rates, including 24P. For an extra fee we have wide angle lenses and zoom controllers available that are specific to this camera. We also have a waterproof bag that allows the camera to be taken to a maximum of 10 Meters below the surface.

CAMERA, 2 x 16 gig cards, 1 x 8 gig cards \$150 EWA-MARINE UNDERWATER BAG \$75



HIGH DEFINITION CAMERAS



PANASONIC HPX250

Three major selling points for this camera are its 10bit AVCintra P2 memory card based recording system, connectors for genlock and time code, and the 22x zoom ratio of its built-in lens. That lens also has optical image stabilization, and rings for focus, zoom & iris. ND filters are built into the camera, as are waveform and vectorscope monitors. The camera uses 3 full HD CMOS sensors that are great in low light. Its memory card recording system enables many unique options including variable frame rates, time lapse, single frame animation and pre-record so you don't miss crucial moments. It has both HD-SDI and HDMI outputs for High Definition monitoring. The camera itself is well balanced, and at around 2.5kg, reasonably light weight.

CAMERA, 2 x 64GB cards \$225

PANASONIC AC160

A great "wedding" camera that can be left in "full auto" or used with manual controls. We outfitted ours with two 64GB SD cards that allow an incredible 13 hours of AVCHD recording! It uses ½" CMOS chips for great low light performance, and that size of imager allows it to have a 22x zoom lens with optical image stabilization. Dual XLR inputs mean pro audio sources plug straight in. We send ours out with 3 batteries, and the charger can also act as a power supply. We also include a USB3 card

reader for offloading the footage onto your computer faster than real time. For another \$25, we'll include remote zoom, focus and iris controls to let you turn it into a "studio" camera and take advantage of that 22x lens.

CAMERA, 2 x 64GB cards \$125 STUDIO CONTROLS \$25



This camera has a detachable lens, a high resolution viewscreen, and is nicely weighted in your hand. Very good in low light, it uses 1/3" CMOS chips and is capable of 24P and 30P. While many users prefer memory cards, other users like being able to pop an hour long High Definition tape out of the camera for editing at a later date. These two Sony HDV camera cater to that workflow.

CAMERA \$100

SONY V1U

This handheld camera records HDV to hour long miniDV tapes. Smaller CMOS chips give it a small form factor and a 20x optical zoom. It does 1080i, and can record 24P (with pull down) to tape. It can also switch to become a standard definition DV/DVCAM unit, where its native 16x9 chips make for a nice anamorphic picture. Both of the Sony cameras also have XLR inputs.

CAMERA \$75

SPECIALTY & ACTION CAMERAS





GOPRO HERO POINT-OF-VIEW CAMERAS

Ever watch those Youtube videos of some crazy person flying down the side of a mountain? Odds are what you're watching was shot with one of



these cameras. GoPro has managed to cram a rugged camera and solid state recorder into a very small space, and their latest iteration can even record 4K video! The cameras are capable of operation over WiFi, meaning footage can be streamed to the web, or the cameras can be monitored and controlled on your iPhone/iPad.

Filmmakers love that the GoPros now shoot 24P, and sports fanatics love that most can now do full HD at high frame rates for slow motion. For most resolutions, you can select your frame rate and angle of view all the way out to 170° The lens has a fixed focus for anything from 2 feet to infinity. The cameras come with a clear waterproof housing that protect it down to 60 meters below the surface, and they have flat glass for less distortion under water. We have the Hero4 Black, as well as the Hero3 Silver models. All our rental units come with two batteries, a sizable memory card, and a charger that can work either from a wall plug or a car cigarette lighter. The camera comes with a mount of your choosing, and additional mounts are an à la carte option.

CAMERA, UNDERWATER HOUSING, 2 BATTERIES, MEMORY CARD & READER, CHARGER, 1 MOUNT Hero4 Black \$75 Hero3 Silver \$50 Additional Mounts \$5/each

2 Day Week On All GoPros

O'CONNOR 2575 FLUID HEAD

This head is capable of full range travel for cameras up to 87 pounds. Its counterbalance is set by a hand crank with a numerical readout for repeatability. Stepless drag means super smooth moves. Ours is the 150mm Mitchell mount, and comes with a Wedge Plate, 120mm Euro plate, dovetail Plate, pan arms, and a detachable mount for an "assistant's front box". For HD cameras we include a Chrosziel quick-release plate that incorporates 15mm studio rods. Everything comes in a padded heavy duty aluminum shipping case. For Mitchell based support, we have the industry standard Ronford Baker tripod as well as Cartoni baby legs.



FLUID HEAD PACKAGE \$185 RONFORD BAKER HEAVY DUTY TRIPOD \$50 CARTONI T625/S BABY LEGS \$50

SACHTLER 30 150MM TRIPOD

Our heavy duty Sachtler that can be used for Cine shoots as well as high end EFP. The 150mm bowl head comes with a standard "Sony-style" quick release, or the more substantial Chrosziel quick release with 2 points of positive lock.

SACHTLER 30 \$150

SACHTLER 25 150MM TRIPOD

Still 150mm bowl, but not quite as stout as the 30 above. A nice compromise between full size Cine style and 100mm ENG style. Comes with a midlevel spreader.

TRIPOD & SPREADER \$50

SACHTLER & MILLER 100MM TRIPODS

These are all 100mm bowl fluid heads with variable counter balance, suitable for ENG/EFP use. These are the tripods that we send out as part of a standard package. They are a mix of aluminum and carbon fiber legs, with ground and mid-level spreaders. All have "Sony-style" quick release plates, and wheels (see right) can be attached for smooth surface moves.

100mm TRIPODS \$50 TRIPOD DOLLY WHEELS \$50



We have a selection attached to plywood bases for ground work or strap mounting.

150mm MITCHELL \$25

150mm BOWL \$25

100mm BOWL \$15

MANFROTTO 501 TRIPODS

These are the standard sticks we send out with all the smaller, hand held cameras. All have aluminum legs with ground level spreaders. They use a sliding plate that attaches to the camera with a 1/4" screw, and the plates have a retractable stud to stop camera twist.

MANFROTTO TRIPODS \$25

MIDCKN STABILIZERS

STEADICAM MERLIN

A nice hand held unit for smaller cameras. Good for a light DSLR or home video cameras. It comes with an instructional DVD. There is a camera mounting plate with weight holes distributed across its surface, as well as screw-on counterbalance weights. Good for short duration shots that need to be smooooth!

STEADICAM MERLIN \$75

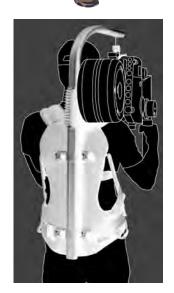


STEADICAM FLYER 24



The flyer was designed for the new smaller sized cinema cameras, such as the Canon C300, the Sony FS7 and various DSLRs. It comes with a leather vest, and it's two spring arms provide up to 30 inches of lifting range. It can work in both standard and low modes, and has an aluminum center post. We supply it with up to 2 V-lock batteries for power and ballast purposes. All adjustments are tool free, and the entire unit packs up into the included cloth carry cube, including the small C-stand and bracket to hold the unit. The onboard LCD screen accepts a Composite signal. Talk to us about your camera model and what monitor and accessories you might need to complete the package. You'll be doing Aaron Sorkin inspired walking and talking shots in no time!

STEADICAM FLYER 24 \$225



EZ RIG

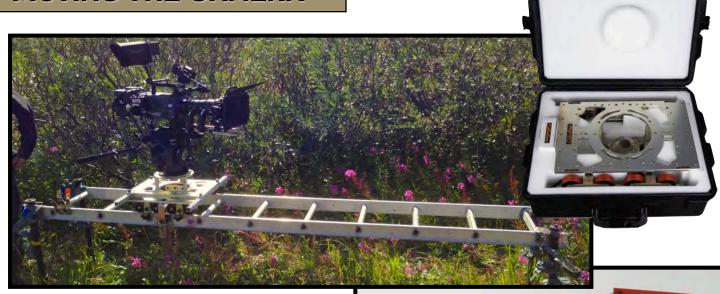
This Swedish invention takes most of the weight of a shoulder mounted camera off the shoulder and back, and transfers it to the hips and torso. The operator still has the majority of their range of movement, and the unit can help with hip level shots as well. The load bearing cable attaches/



detaches to the camera handle with a quick-release mechanism. Our unit comes with two weight cartridges, good for a maximum of either 26 pounds (typical ENG camera), or 44 pounds (loaded cinema camera). We can change the cartridge for you in about an hour.

EZ RIG \$150

Moving The Camera



CAMTRAM 2500 SLIDER

Sliders and dollies fight a constant battle between being small enough for transport, while being big enough to be useful. CamTram 2500 has been designed from the start to use common items that you can find in any hardware store for its slide surface. Probably its best "found" solution is an which extension ladder. you can find practically anywhere in the world. Other solutions can be built from aluminum pipe, speed rail or even 2x4 lumber. We've also

have a custom designed solution that can be shipped with you: the Track-In-The-Box. Like the CamTram, the Track-In-The-Box ships in a

Pelican case that is under 70 pounds, and can be assembled into either a 3, 6 or 9 foot track.



Our CamTram kit includes Mitchell, 150mm & 100mm bowl mounts that have height adjustability by using different sized risers. Setup is very intuitive and the unit can adjust its width from 6 to 24 inches to fit your "track". The unit has two wheels at each corner, and each set uses a rocker mechanism to smooth out small imperfections on the slide surface. Each wheel's tread is made up of three rubber O-rings. This ensures smoothness and quiet operation, and by

removing the middle O-ring,

you can tailor the rig for running on pipe. Like training wheels on a bike, the adjustable guide wheels limit excursions while still letting it slide easy. We include a 10' aluminum ladder for when it's taken out locally, but given its flexibility and access to the Track-In-The-Box, we expect it to see a lot of use on the road.





MATTHEWS STUDIO EQUIPMENT DC SLIDER

MSE's new slider is built around a 6' long extruded aluminum beam. While your camera slides along the top of the beam, a belt-connected counterweight moves exactly opposite your camera on the bottom of the beam. This means that the center of gravity is always directly over the support tripod. So unlike competing devices, with our slider you don't need outrigger supports at the ends of the beam. A central pivot means you can do vertical and diagonal moves just as easily, and the counterweight means the camera slides with fingertip pressure and stays put when you take your hand off it. Since everything is belt driven, a hand crank lets you control the slide motion (and opens up some interesting motion control possibilities in the future). Attachable end feet let you pull the slider off the tripod and use it near the ground. Additionally, by using one of the end feet and repositioning two handles, it's possible to configure the rig as a completely vertical tower.

But the slider part is only half the story. Since we already have a pivot point and a counterweight, converting the unit into a small jib is relatively easy by attaching a control arm with two locking screws. The camera head can be adjusted to allow for a non-linear tilt throughout its range, emulating a powered head for simple boom moves. The unit can handle a camera up to 22 pounds.

Simple. Unique. Flexible. Versatile.



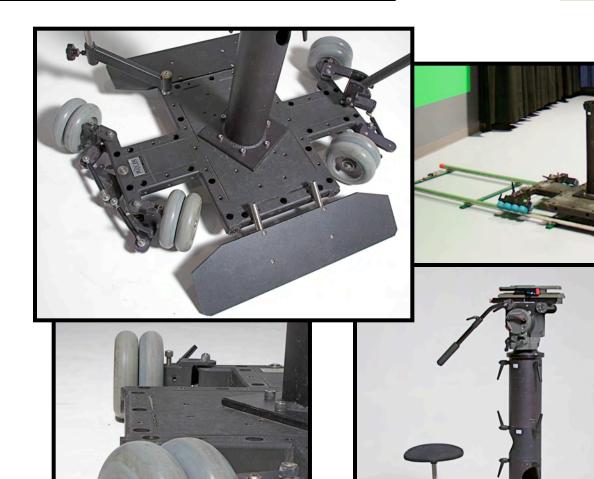


CAM RAIL SYSTEM

An interesting alternative to a traditional dolly, this mounts an 150mm bowl head onto an aluminum monorail system. An operator can slide the camera with them as they walk, or a battery powered motor can propel it at a constant velocity. Uneven ground? Support tripods with ball leveling heads mean it's not a problem. Got a commercial where you need to move from outside, through a window and into a kitchen? Not a problem! We have straight track in various lengths up to 30 feet. Big or small, it's the same price for as many pieces as you need to accomplish your vision.

CAM RAIL SYSTEM \$200 (includes 150mm Sachtler head)





LOSMANDY DOORWAY DOLLY

Solid steel and sturdy, this doorway dolly's push/pull handle operates steering racks at both ends that can be independently locked. It has solid rubber wheels for smooth floor use, which can then be changed to roller skate wheels for track work. It has interchangeable mounts: Mitchell or 100/150mm bowl. A center column can have its height varied using steel inserts, or the whole column can be unbolted and removed. Most adjustments can be made without tools, including sliding on 2 wings for more operator standing room. The swiveling low-riser seat can be dropped into any hole around the perimeter. 4 pieces of curved track and 2 pieces of straight track are included.

DOLLY, TRACK & ACCESSORIES \$150





HOLLYWOOD MICRODOLLY SYSTEM

Our CamRail and Losmandy dollies are great systems, but they're designed for big shoots. The Microdolly is for when you just need a little move to sell a shot, but don't have the time, transportation or manpower for our larger units. The dolly can be set up in less than two minutes, and uses your existing tripod. It comes with 13 feet of track, which is spring loaded and snaps together as it is unfolded. It can carry a camera weighing up to 100 pounds (45 kg). There's not much point in having a portable dolly if it is damaged when it comes out of the baggage hold, so our unit comes in a hard shipping case, and the whole package weighs around 27 pounds (12 kg). We also include some leveling wedges, tripod tiedowns and foam track pads for slightly rough surfaces.







LOSMANDY PORTAJIB

Constructed out of steel and machined aluminum, in its standard configuration, our Portajib can boom a total of 72" and hold up to 100 pounds of camera and fluid head. Our kit includes the 36" extension, which increases the total possible boom distance to 131", but lowers the load capacity to 45 pounds. We also have the vector balancing bar which re-adjusts the center of gravity to allow smoother endings to moves. A sliding rear weight makes fine tuning the balance point a cinch. Also included is an arm for mounting LCD monitors near the fulcrum. Portajib's lightweight tripod is perfectly matched to the jib (and required), and comes with its own carrying tube. The boom end has a 100mm bowl, and Midcan can supply a 100mm tripod and head for a packaged price of \$50/day. The complete jib packs up into a hard sided aluminum and fiberglass case with custom foam inserts.



NEWTEK TRICASTER 855 HD PRODUCTION SYSTEM

We call it a system because it really is a full fledged control room in a box. Where to start? It's an 8 input HD Switcher with 3D effects. It has 5 simultaneous playback decks that can "auto-play" as soon as you take them, as well as multiple still stores. It can record your Program out, as well as "iso-record" your inputs as Quicktime files for later editing. It can accept computer sources (Mac or PC) over a LAN network, making Powerpoint and photo slideshows easy. It has a Character Generator, with professional templates built-in, and has multiple keyers. An integral router can

send the audio from its playback sources to external boards, and then accept it back in for program recordings. Did we mention that it acts as a real-time streaming server to send your production live to the internet? Whatever your live

needs, it's likely the TriCaster can do it, and do it better and more efficiently.



TRICASTER UNIT, CONTROL SURFACE & TWO 24" LCD PANELS \$500 (Qualified Operator Required)

Need bigger? Explore our partnership with Les Productions Rivard's Mobile on page 63.

PANASONIC AV-HS400A HIGH DEFINITION SWITCHER



Nothing looks better at your conference than a 20 foot screen showing High Definition images, and this is the switcher that can handle them. It has 6 HD/SD SDI inputs with built in 10-bit frame syncs, so you can use non-genlockable sources. It's also capable of importing still images off of an SD card to use as backgrounds. It has 2 DVI/VGA inputs for using computers as a source. And 2 of of its inputs have up-convertors for integrating Standard Definition SDI cameras into a High Def show. Its built in MultiViewer shows Program, Preview and all input feeds on one monitor, simplifying set-up and conserving space.

HD/SD-SDI SWITCHER \$200

Package with 42" Plasma & HD-SDI to HDMI Convertor \$300

BLACKMAGIC 1 M/E PRODUCTION STUDIO 4K SWITCHER

A ton of options in a 1 rack unit package. It accepts up to 10 HD-SDI inputs, and the 10th can instead be an HDMI input. It has HD-SDI or HDMI main outs, as well as multi outs to see your sources. It has audio in and outs for its onboard mixer. You can do straight cuts using the buttons on its front, or more advanced features can be controlled by a computer over ethernet.





SIGNAL CONVERSION DEVICES



We have a number of "Magic Boxes" that convert from one format to another, change frame rates, clone signals, and generally allow you to patch that crucial piece of gear you have into your workflow. Check the manufacturer websites for full info, as these descriptions only scratch the surface.

Decimator Design MD-DUCC Cross Converter



\$40 PER DAY It can clone or change the frame rate of an HD-SDI signal, downconvert it to either three composite or one component out, change it to HDMI with either YUV or RGB colour space, de-inbed its audio to either analogue or AES digital. PC, Mac or local control.

AJA HD 10DA Re-Clocking Distribution Amplifier



\$25

Takes one 1.5Gb HD-SDI signal and clones it six ways. Featuring six separately buffered HD-SDI outputs, the HD10DA provides automatic input cable re-clocking and equalization to 125 meters.

AJA T⇒Tap or BlackMagic Design UltraStudio Mini Monitor



\$25

Either device takes the output from many popular video production programs, and converts that data to either an HD-SDI or HDMI signal for monitoring. Both devices get signal/power over a Thunderbolt cable (included), and are designed for use with Macbook Pro laptops.

BlackMagic Design H.264 Pro Recorder



\$40 PER DAY Captures HDMI, HD-SDI, YUV or Composite, converts it to h.264 in real time, and sends that encoded signal to your laptop over a USB cable where BlackMagic's Media Express software records it to your hard drive for use on Youtube or wherever you would like.

BlackMagic Design HDMI to HD-SDI and HD-SDI to HDMI Converters





\$25 PER DAY These boxes allow you convert to/from the consumer standard of HD, to/from the professional standard for HD. Good for plugging professional cameras into consumer plasma TVs, or allowing longer cable runs from consumer HD devices.

Matrox MicroQuad



\$40 PER DAY Allows one to display four separate 3G HD-SDI signals on a single HDMI monitor, or make any of the four full screen with VU meters. Also takes the four "¼" signals from a 4K camera and integrates them without seams for viewing on an inexpensive HD monitor.

Sonnet SxS Thunderbolt Card Reader



\$20 PER DAY Lets you ingest your SxS footage using the super high speed Thunderbolt connection on Macbooks and the new Powermac. Requires a driver download and comes with the Thunderbolt cable.

Roland VC-1-SC Up/Down/Cross Scan Converter



\$50 PER DAY From Skype to Youtube, so much of the video we watch is now viewed on a computer. However when you want to interface that computer into the video world, it can be difficult. This device accepts a VGA or DVI signal from your computer, adjusts its resolution and frame rate, and converts it to either HD-SDI or HDMI.

FIBER OPTICS & HD DISTRIBUTION

ZVPro 280 High Definition Modulator

This incredible device accepts VGA or High Definition Component signals, and modulates them onto a HDTV channel of your choosing, letting you become your own TV station. Almost every flat screen TV made has a built in HD tuner. This unit



lets you take advantage of that tuner for easy distribution. Our unit comes with several hundred feet of cable, splitters and numerous adaptors. \$200/day

BLACKMAGIC ATEM FIBER OPTIC SYSTEM

HD-SDI signals can be sent a maximum of 300' over BNC cable, and HDMI signals are even more limited. The best way to deal with these issues is to convert the electrical signals to light, and send them over fiber optic cables. MidCan has devices that do just that. The BlackMagic ATEM can

accept either HD-SDI or HDMI, send it over fiber, and then use an identical ATEM unit to change the light signal back to HD-SDI or HDMI. These units are duplex devices, which means they can transport another HD signal the other direction at the same time. The ATEMs are actually

converters as well, meaning you can input HDMI, and take HD-SDI out of the other end. They are powered by a 12V AC adaptor, and have a built-in battery for back-up. We package our ATEMs with ST-LC duplex adaptor cables, power supplies, and a selection of BNC and HDMI jumpers. While they can theoretically go for 30 Kilometers, we offer a more realistic 750' of LC duplex tactical fiber on a heavy duty reel.

DUAL ATEM TRANSCEIVER PACKAGE with 750' TACTICAL FIBER REEL \$100

MULTIDYNE SILVERBULLET FIBER SYSTEM

These tiny converters accept any bit rate of SDI signal, and convert it to ST fiber. We include power supplies and several short ST jumpers .

SILVERBULLET TRANSCEIVER PACKAGE with 500' TACTICAL FIBER REEL \$75



Only the units listed below are available for outside rental purposes.

See the next page for monitor based recorders.



PANASONIC HPM 100 AVCINTRA*DVCPRO-HD

A P2 viewer/editor capable of 10-bit recordings. It has HD-SDI input/outputs, and shows up to six cards on its high quality 9" screen. Versatile!

HPM100 \$150 64GB P2 Card \$50



SONY HVR/DSR-1500 HDV*DVCAM*DV

The HVR1500 can digitize all sizes of HDV/DVCAM/miniDV tapes. It has a built-in 16×9 screen, and has an HD-SDI output, a rarity for HDV. It does real-time downconversion of HDV to Standard Definition: both over the 4-pin Firewire and through the composite & S-video connections. The DSR1500 is much the same except it is Standard Definition only.

HVR1500 \$150 DSR1500 \$125



SONY J3 DIGITAL BETACAM*BETASP/SX/IMX

A playback only deck that can handle every Betacam standard out there. It can take large or small cassettes, and has a SD-SDI output in addition to composite & S-video.

J3 \$225



SONY EX30 XDCAM EX

This is a small High Definition deck that records to two SxS memory cards in the XDCAM EX format. That works out to 57 minutes of HD per 16gig card. It has HD-SDI in & out. It also has the ability to record 24P material, which makes it useful on movie sets in "video village".

EX30 \$120 16GB SxS Card \$25



AJA KI PRO APPLE PRORES

A perfect fit for our presentation clients, this little box really does it all. It has the following simultaneous inputs and outputs: HD-SDI, HDMI, Component, SD-SDI, composite (out only), RCA and XLR. And it can take any combination you want and record it to the removable hard disc as ProRes Quicktime files. Comes with 250GB and 500GB hard drives.

KiPro \$150



ATOMOS NINJA STAR APPLE PRORES

This device takes an uncompressed HD signal over micro HDMI, and records it as ProRes or DNx on CFast cards. We bought it for remote controlled helicopters, where every gram is precious. It weighs a remarkable 230 grams with a battery and memory card.

Ninja Star \$75

MONITOR/RECORDERS



ATOMOS SHOGUN 🐠

Where to start? This baby does it all. Like it's little brother below, it is a high quality colour

calibrated monitor with better than HD resolution: 1920x1200. It accepts and passes through either 12G SDI or HDMI signals. It has pretty much every monitor option you could ask for, and they're all accessed through it's 7" touch screen: false colour, peaking, scopes, zebra striping, etc. But it is also a solid state recorder. It accepts anything from standard definition all the way up to 4K, and records it in a variety of Apple Pro Res or Avid DNx codecs to two included 960GB solid state hard drives. This enables some awesome workflows with cameras such as our Sony A7s. For modern cameras that produce "flat" LOG video, the Shogun can apply 3D LUTs to their signals for more realistic

monitoring. It comes fully accessorized with batteries, an offloading device, and a breakout cable to take pro audio in separately. We also packaged it with a protective cage from SHAPE that has clamps for securing HDMI cables, and multiple mounting points.

SHOGUN WITH BATTERIES & TWO 960GB SSDs \$150

ATOMOS SAMURAI BLADE

This is a solid state device that offers you the ability to record a 10bit HD-SDI signal with Apple's ProRes codec. We equip it with a 480GB solid state drive, and that holds about 5 hours of footage (depending on frame rate and other variables). In addition to the recorder, the Blade is also an excellent onboard monitor. It uses a 1280x720 IPS touchscreen panel which offers high resolution for focusing, great off axis viewing & onscreen



controls. It also has onscreen histogram, waveform and vectorscope displays. We include a USB attachment for offloading your footage, 2 batteries and charger, as well as a sunshade and mounting options.

SAMURAI BLADE & BATTERIES \$100

SONY 17" HIGH DEFINITION/2K OLED MONITOR

Model PVM-A170, this is Sony's third generation OLED panel and our current top of the line field monitor. Rather than the "constant-on" backlit technology of all LCD panels, organic light emitting diode screens only light up the individual pixels they need, leading to the industry's first true black levels. That, along with its 10bit panel, makes for rich colours, wide viewing angles, and dynamic range never seen in the field (or studio) before. It accepts 2K signals on either of its two HD-SDI inputs, and also accepts HDMI and composite signals. Directors can switch between two cameras, or display them side by side. The A170 can display Waveform and Vectorscope monitors (with



zoom), as well as audio levels and even lens data with an appropriate cinema camera. Light and thin, ours comes with a rear mount for a light stand, which also allows the monitor's table legs to stay attached. We ship it in a compact rolling Pelican case, with an AC cord and a 50' BNC cable.

MONITOR KIT \$150

PANASONIC 17" HIGH DEFINITION LCD MONITOR

This is model BT-LH1700W and is a native widescreen display. It can display HD-SDI, SDI, component, composite and S-Video. It has a built in Waveform Scope and various safety markers which can be superimposed onscreen. It ships in a padded Pelican 1650 case and includes a wall plug, 50' BNC cable, 2 piece detachable sunshade, 5/8" mounting yoke and light stand.

MONITOR KIT \$100

PANASONIC 8" HIGH DEFINITION LCD MONITOR

This is model BT-LH900P and is a 4x3 display. It can display HD-SDI, SDI, component, composite and S-Video. When displaying widescreen images, its built in waveform scope rides under the picture for a clear view. Our units have either an Anton Bauer or V-mount plate for battery powering. The monitor comes in a Pelican case that includes a heavy duty Noga Arm, tilting stand mount, 4-pin cord to power it from a camera's D-tap, and BNC cable(s). We also have an optional "periscope" sunshade.

MONITOR KIT \$75

SMALL HD 7" HIGH DEFINITION LCD MONITOR

This is model DP7. It accepts HD-SDI or HDMI inputs, and has a number of on-screen overlays to help with focus and exposure. It comes with a clip-on sunshade, and can be powered externally or by the onboard battery mount. Give us a call about mounting and powering options.

MONITOR KIT \$85



VIDEO MONITORS

TV LOGIC 5" HIGH DEFINITION LCD MONITOR

Probably our most flexible monitor, this little beauty is great for the DSLR crowd. Model VFM-056W has a native resolution of 1280x800, and includes both HDMI and HD-SDI inputs. It can superimpose frame guides, and displays timecode and audio meters on screen. It's also super light weight! Ours has a number of accessories: Sunshade, Noga arm, mini HDMI and BNC cables, a hotshoe mount, and can be powered from battery, D-tap or wall plug. Use it with our HDMI to HD-SDI convertor and a Panasonic 17" from above, and you have a nice shooter/client set-up for DSLR cameras.

MONITOR KIT \$85

MARSHALL 7" LCD MONITOR

The V-70P-HDMI has Component, Composite and HDMI inputs. The HDMI connector lets it work with many of the handheld HD cameras and DSLR's. It comes with a swiveling hotshoe mount, and short and long HDMI cables. It is powered by Sony 970 camcorder batteries (it ships with 2) and includes a battery charger & power supply.

MONITOR KIT \$55

MARSHALL 7" LCD MONITOR

The V-R70P-SD can display SD-SDI, composite and S-Video. It has a built in V-Lock battery mount, and we ship it with an Anton Bauer adaptor. It can optionally come with a small power supply for wall current. The monitor comes in a Pelican case that includes a heavy duty Noga Arm, tilting stand mount, 4-pin cord to power it from a camera's D-tap, and BNC cables. This is the monitor we send out as part of our Standard Definition packages.

MONITOR KIT \$40

LARGE SCREEN DISPLAYS

MidCan has a number of Plasma displays for your trade show, presentation or digital signage needs. All are capable of displaying HD signals. For a small fee, we can deliver them and set them up at your event, and provide content playback if necessary.

PANASONIC 50"

Table base monitor with built-in HD tuner and speakers. It has HDMI, Component and Composite inputs. \$125/day

PANASONIC 65"

Make an impression with a huge display. This monitor is mounted on a height adjustable, rolling stand. The stand has a moveable shelf to hold a Blu-Ray player or other content delivery device, and in-frame holes to minimize visible cords. It has a built-in HD tuner and speakers, and HDMI, Component and Composite inputs. \$250/day

VIDEO PROJECTORS & SCREEN



Video projectors are, by their very nature, high power lights. And as with all high power lights, they generate a substantial amount of heat. You should never touch the glass element of the lens at any time, but especially not while the projector is running and hot. Always ensure the projector remains plugged-in when you're done, so the built-in fans can cool the unit prior to storage in its case.

PANASONIC PT-DZ6710 DLP PROJECTOR

This is our top-of-the-line unit, and it has some impressive stats. Many projectors accept an HD input, but aren't physically capable of displaying the full resolution

contained within that signal. This unit has a native resolution of 1920x1200 which means it works great with computers, but just as importantly, can display every pixel in a High Definition signal. It has a dual lamp system, and when both are engaged, it can output a 6000 lumen beam of light, perfect for filling brighter rooms. Its reliability is enhanced by an auto-cleaning filter system, as well as a liquid-cooling system imbedded in its chip. Its menu

system comes with plenty of options for fine tuning the picture, and everything can be controlled through the included remote. Input connections are shown, and we include adapter cables for HDMI and mini-Displayport, as well as VGA and



DVI Cables. This model has the HD-SDI input that is so important when using professional video gear. You can pick from either a fixed wide angle lens when space is tight, or a zoom lens.

DLP PROJECTOR \$400

PANASONIC PT-FW300U LCD PROJECTOR

A nice projector that has a lot of the same capabilities as its big brother above, but at less than half the price. This unit scales back the light output to a still very respectable 3500 lumens, and has a native resolution of 1280x800. This projector has its lens behind a protective glass panel. The lens itself is on a gimbal which

allows the beam to be positioned manually. It has a 2x zoom lens, and the zoom and focus are easily and quickly adjusted directly on the lens. It has the ability to display two sources at the same time, so you can have a computer image on the left and a video image on the right. We



include a remote, and adapter cables for HDMI and mini-Displayport, as well as VGA and DVI Cables.

LCD PROJECTOR \$200

VIDEO PROJECTORS & SCREEN



Video projectors are, by their very nature, high power lights. And as with all high power lights, they generate a substantial amount of heat. You should never touch the glass element of the lens at any time, but especially not while the projector is running and hot. Always ensure the projector remains plugged-in when you're done, so the built-in fans can cool the unit prior to storage in its case.

SONY VPL-PX21 LCD PROJECTOR

This is our least expensive projector. It's does not have any of the newer digital connection standards, but it does alright with VGA, Component and Composite inputs. It has two different zoom lenses, and if you know beforehand whether your needs will call for a wider or more telephoto bias, we can switch it out for you. It has 1800 lumens of brightness, with a 4x3 aspect ratio, and a native resolution of 1024x768. We equip it with cords matching the 3 connection standards, and it comes with a hard case.

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LCD PROJECTOR \$100

ELUNEVISION AIR LIFT FLOOR STANDING SCREEN

Remember back in high school science class when they would have that 6' square screen that always flopped around on that "light-stand-looking" contraption? Those days are gone. This what a

modern portable projection screen looks like. It comes in a tube that you lay on the floor. feet swivel out perpendicular to the tube for stability. You then open the tube like a lunch box, and unroll the screen like a venetian blind in reverse. There are gas shock assisted arms in the back of the screen that make it easy to unfurl, and they hold it in place once the screen is up. Ours is a 16x9 aspect ratio, and is just under 6 feet wide. Once unrolled, the top of the screen is close to 7 feet in the air from the floor.

PROJECTION SCREEN \$50





SOUND DEVICES 633 WW

Hardly bigger than a typical field mixer, this little beauty can record a total of 10 channels of broadcast WAV audio to solid state memory cards: 6 inputs, and 4 mixdowns. It has a CF card and an SD card, and recordings can either be mirrored, or different tracks can be recorded to different cards. It has a built-in Ambient brand timecode generator. The 633 also has AES/EBU digital inputs and outputs, so you can avoid the noise and other problems of the analogue domain. Each channel has a pre-fade listen switch, and Sound Device's famous pop-up dials mean pan and trim

are easily adjusted. Its LCD screen is daylight

viewable. and can display graphic representations of all operating parameters, including meters, routing, timecode, card space, battery levels and of course, the menu system. We include two 64GB high speed CF cards which extend record times and

monoWAV as well as polyWAV file recording. Our package includes a K-Tek Stingray bag which holds an included power distribution system. Using supplied rechargeable Lithium Ion batteries and a BDS system, you can power the recorder and up to 4 wireless receivers (not included), which saves quite a bit of money on 9 volts. The package includes:



SOUND DEVICES 633 PACKAGE \$125

- · USB3 Card Reader • Petrol PS617 Bag • 2 x 64GB High Speed CF Cards
- 4 NP1 Batteries & Charger · Power Distro Unit
- Timecode Input Cable • Power Cables for Lectrosonic 411 Receivers

SOUND DEVICES 788 🙌

If you need to record higher track counts than the 633 is capable of, we also have its older brother the 788, which can record up to 12 tracks from eight inputs. It records to



compact flash media. This is a very new addition to our recorder fleet, give us a call for pricing, storage and power options.

ZOOM HEN NEW!

This unit can record up to six channels of 24 Bit/96kHz audio to the supplied 32GB SDXC memory card. Two of those channels can come from its built in X/Y stereo mics, or those mics can be swap out with the included omni-directional mic capsule. There are four 1/4"/XLR jacks on the sides of the unit, and the unit can supply 48V phantom power. It has a high quality colour screen for setting levels and viewing menu

items, and it runs off of 4 AA batteries, or the

supplied USB power supply.



All mixers come with a carry bag & strap. Most include a pouch for wireless receivers. Batteries are <u>not</u> included, but can be purchased separately. Please see page 46 for packages.

Sound Devices 442

This is pretty much the "de facto" standard in field mixers today. It has 4 XLR inputs and can output 2 channels over either it's multipin snake or XLR outs. It can supply 48v or T phantom power and uses 4 AA batteries. It employs dimmable LED meters that are readable in direct sunlight. It has comprehensive limiters (in & out), direct outs and 84dB of gain. A menu system lets you customize many settings. It uses sealed faders and "pop up" knobs.

MIXER & SNAKE \$70

SOUND DEVICES 302

The little Brother to the 442, it has 3 inputs and 2 outputs (no snake connector). It uses 3 AA's and LED meters. Small but flexible, it can be customized by using its menu system.

MIXER \$50

PSC M4MKII

A 4 input, 2 out mixer (XLR or snake) with LCD meters. Designed to be powered by an NP1 battery, ours comes with an adaptor tray that holds 8 AA's. Channels 3 and 4 can be ganged together.

MIXER & SNAKE \$60

PSC M4A+

A 4 input, 2 output mixer powered by 8 AA batteries. It can do T and 48V and uses analogue VU meters. A very quiet mixer.

MIXER \$50

SHURE FP33 & FP32

3 input, 2 output mixers. They're powered by 2x9 Volt batteries and use analogue VU meters.

MIXER \$40

SOUND DEVICES MM1

A single channel mixer that provides phantom power to a Boom Mic, lets the operator hear the Boom, and sends the audio to a Recorder/Camera as Line level. Comes with a belt clip and takes 2 AA batteries.



MIXER \$30

All of our Lectrosonic units come as a package. This includes: Soft Bag - Receiver - Transmitter - Antennas - a Lapel Microphone kit - a Hard Wire Adaptor - a Mic Level input cable - a Line Level input cable - a short XLR cable Batteries are <u>not</u> included but can be purchased separately.

LECTROSONICS 411A & 190

The 411's are our workhorse wireless that goes out with most packages. These are diversity receivers, with the ability to scan their radio spectrum to find a clear channel and then tune to that "hole" to avoid interference. Most come with a Sanken COS-11 lavalier mics or the Tram TR50. We have multiple transmitters including the digital SMQV, and the water resistant MM400c. The 190's are non-diversity.

411 PACKAGE \$70

190 PACKAGE \$40





SONY UWP-D11

Our new standard for wedding and DSLR folks. These are diversity units, and autoscan their tuning block for interference. The receiver sets itself to a clear frequency, and the transmitter can then be set by infrared communication. They can accept mic or line level. Many DSLRs do not have an earphone jack, smaking monitoring for quality impossible. These units have a built in earphone output to restore some confidence that you're at least getting good audio to the camera. They come with an XLR output cord or a 1/8" cord for the DSLR crowd, as well as an XLR input cord.

COMPLETE PACKAGE \$40

SENNHEISER EW100

These are provided as a less expensive alternative to the Lectros and Sony, and are mainly used by wedding videographers. They are tunable, have a line level input cable and a PSC lavalier Mic.

COMPLETE PACKAGE \$35

SAMSON AIRLINE MICRO EARSET SYSTEM

The transmitter is worn around your ear, with a small mic leading down to your mouth. The transmitter and receiver both contain rechargeable batteries, and are incredibly tiny. These are great little units for a person roaming on a stage. It allows them to have their hands free, and the close placement of the mic to their mouth helps minimize feedback through a PA system.



All our boom microphones are all the same price and come with full zeppelins/fur for wind protection. They also come with an Ambient carbon fiber pole. The poles are either 4 or 5 stage, and all collapsed poles will fit in a Pelican 1650 case for shipping. By request, we also have a 16' carbon fiber Panamic boom pole. All Mics except the ME66 require phantom power. You can pick the Mic whose characteristics match your needs. We have the following: Sennheiser 416, Sennheiser MKH60, Sennheiser ME66, Neuman KMR 81, and Shoeps CMC6-U.

MIC, POLE & RYCOTE \$65

MIDCAN FIELD AUDIO ACCESSORIES

Tall Microphone Stands with Extension Arm \$5
Kit of 10 Tall Stands and Carrying Tube (no mic clips) \$45
Short Microphone Stands with Extension Arm \$5
150' to 250' XLR Cable Reels \$25
Sony 7506 Headphones \$15
Tram TR-50 Hard Wire Lavalier Microphone \$15
Sennheiser ME66 Shotgun Microphone \$15
Shure VP64 Hand Microphone \$10
25' XLR Cable \$5
50' XLR Cable \$5

LIVE SOUND



MidCan has some modest live sound capabilities. While nobody would call us when Pink Floyd comes to town, we CAN handle your symposium, small meeting or press conference. Our PreSonus digital mixer is feature packed. It has the inputs, compressors, gates and digital effects necessary to eliminate feedback and give great sound. Together with a laptop, it can even record all 16 of its inputs as separate audio tracks, and it has the outputs and subgroups to send out many different variations of your

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come with interchangeable capsules so you can tailor them to match your audio conditions.

PRESONUS 16.4.2 MIXER/RECORDER \$75

We can also supply multiple wireless systems with tiny lapel mics, or a flesh coloured headset mic that loops around the ear of your presenter and is barely visible. Need to do a press conference? Our folding podium literally sets up in 10 seconds, and we have a press box to provide clean audio to all the news outlets. In addition to the gear, we can provide trained operators to set everything up and run it for your event. Call us!



mix. Our CAD microphones

FOLDING PODIUM \$50



CAD MICROPHONES \$10



PRESS BOX \$25



PUBLIC ADDRESS SYSTEM

This is a 300 watt Behringer system and is perfect for medium gatherings. Each speaker has an 8" woofer, and mounting holes in the bottom for optional stands. The unit's small onboard mixer can accept two microphones (and supply them with phantom power), and has 2 more stereo inputs for a total of 6 channels. Each

speaker can be placed 50' away from the base unit, and we supply a cord to let you plug in an iPod.

The 2 speakers and mixer "clamshell" together into one integrated unit for ease of carrying. All together, the unit weighs about 50 pounds.



For those larger jobs, Midcan's Lighting Truck can be rented fully outfitted for \$1200/day. Please contact us for a MidCan approved Operator/Driver and to discuss À La Carte deals.

LIGHTS

- 1 x ArriSun 1200W HMI Par w/Electronic Ballast
- 2 x Strand 1200W HMI Par w/Magnetic Ballasts
- 1 x K5600 Joker 400W w/Par & Chimera plus 30" Jem Ball w/Skirt
- 2 x Arri 1000W Fresnels
- 1 x Arri 4 Light Kit: 1000W Open Face w/Chimera 1 x 650W Fresnel, 2 x 300W Fresnels
- 1 x KinoFlo 4' Wall-O-Lite (3200 & 5600 bulbs)
- 2 x KinoFlo DIVA 400W (3200 & 5600 bulbs)
- 1 x Litepanels 1x1 Flood 5600 LED Panel

STANDS

- 10 x 750 Triple Riser Stands
- 2 x 750 Preemie Stands
- 5 x 2K Stands
- 2 x 2K Low Boy Stands
- 8 x 40" Century Stands w/21/2" Grip Head & Arm
- 2 x 20" Century Stands w/21/2" Grip Head & Arm
- 1 x C-Stand Cart

BAGS & BOXES

- 20 Sand Bags w/Cart
- 2 x Apple Box Sets (Full, 1/2, 1/4, Pancake)

FLAGS & OVERHEADS

- 1 x Standard Flag Kit (Solid, DN, SN, Silk)
- 1 x Brute Flag Kit (Solid, DN, SN, Silk)
- 1 x 4x4 Flag Kit (Solid, DN, SN, Silk)
- 4 x 4x4 Alum Frame
- 2 x 4x4 Hard Bounce Reflector
- 2 x 4x4 Floppy Flag
- 1 x 6x6 Kit (Frame, Solid, DN, SN, Silk)
- 1 x 8x8 Kit (2 x Frames, Solid, DN, SN, Silk, Lame Microsoft, T55 Griff, ¼ Silk, ¼ Grid, Silver Matthflector)

GRIPOLOGY & OTHER

- 25 x Pony Clamps
- 4 x Scissor Clamps
- 2 x 750 Base Plates
- 2 x 2K Base Plates
- 2 x 2K Hangers
- 2 x 2K Pipe Clamps
- 2 x 750 2K Adaptors
- 10 x Cardellini Clamps
- 10 x Mafer Clamps
- 4 x 41/2" Grip Head "Lollies"
- 4 x 21/2" Grip Head "Pucks"
- 10 x Safety Chains
- 2 x Lighting Carts
- Select Black Wrap & Gels

MidCan's lighting packages are designed for interviews, corporate videos, advertising, commercial and general EFP production and run the gamut of available technologies:

HMI, Tungsten, Fluorescent and LED fixtures.

ARRISUN 12 PLUS

A 1200 watt HMI Par light. Ours has a quiet electronic ballast which is dimmable and flicker free. Also included: barn doors, scrim bag, a 25' ballast cable and 5 lenses in their own case. Optionally available is a large Chimera softbox and speedring.

1200 HMI \$225 CHIMERA \$75

K5600 Joker-Bug 400 & 200

400 & 200 watt HMI Par lights. Great for when you need lots of daylight balanced lumens, with relatively small power draw. They come in a compact hard case with: AC ballast, dual Anton Bauer battery mount DC ballast, 25' ballast cable, focusing lenses and barndoors. They also include a small Chimera softbox and matching speedring, and can be used with our JEM Ball on the next page.

400 HMI \$150 200HMI \$125



KINOFLO CELEB 201 LED SOFT LIGHT WW



Think of these great new lights as an LED based Diva with no bulbs to change. Ever! They are 14 x 24 inches, and



present an even diffused light from their flat surface. Since they're solid state, they come with a digital control panel on the back that's let you dial in their dimming and colour balance levels precisely, and save common presets. Want to dim it down to 23% and match the room fluorescents at 4350°K? You can do it in seconds. They come with a gel frame, as well as a 90° grid to limit spill, which pop into spring-loaded clips in the corner of the fixture. Ours come with wireless and 5pin DMX capability if you need to hook them up to a lighting board.

KINOFLO CELEB 201 \$150





30" JEM BALLWY

A "Chinese lantern" designed for use with our Joker lights on the previous page. It provides nice soft light in all directions, making it ideal for certain scenarios (makes lighting a round table discussion easy). Ours comes with a velcro skirt to limit the spread to 180°.

JEM BALL \$100

2 FOOT KINO-FLO BANKS

We now have the fluorescent banks that lighting people around the world love. Similar to Diva's, but these have remote ballasts with head cables, allowing one to mount the actual fixture flat in hard to reach places. Ours are all 2 feet long, but come in 2 and 4 bank versions. All come with daylight and tungsten tubes, and mounting hardware, and come two fixtures to a case.



DUAL 4 BANK KIT \$195

DUAL 2 BANK KIT \$150

KIND FLO DIVA-LITE

A Midcan favourite. These are soft lights are made up of 4 two foot long fluorescent tubes. Fluorescents have a number of advantages: they're dimmable, have low power draw, give soft light, emit little heat, and can be bulbed for daylight or studio colour balance. Our kits come with: travel case, sturdy "turtle base" Century stand, 25' extension cord, offset arm (adjusts center of balance), louvre, cloth diffusion, spare bulbs and alternate white balance bulbs. Best price around!

DIVA 400 KIT \$100

FLOLIGHT MICROBEAM 1024

LED panels are fast becoming a lighting cameraman's "secret weapon". These are 5600°K "spot" panels. They have the other advantages of LED based lights: no heat, solid state durability and low power consumption. In fact, power usage is so low that it can be run off a camera battery with the included adapter.

MICROBEAM 1024 KIT \$100



LOWEL HOUSE KIT

A MidCan creation, these kits generally go out as part of a package. They come in a Pelican case and are under 50 pounds for airline travel. Start with 2x500 watt Omni lights. One of the Omnis has a speed ring for the included Chimera light bank. Also included are 2x250 watt Pro lights, 4 extension cords, 4 lightweight stands, plus spare bulbs and clothespins. Great kits for a 3 point interview with a background slash.

LOWEL 4 KIT \$80



ARRI 4 KIT

4 ARRI tungsten lights in a heavy duty ARRI hard case. There is a 750 watt open face ARRIlight Plus with integral speedring for the included Chimera, a 650w fresnel and 2x300w fresnels. 4 extension cords, 4 stands, plus spare bulbs and clothespins round out the package.

ARRI 4 KIT \$125

ARRI 1K KIT

2x1000 watt ARRI fresnels, barndoors, spare bulbs and extension cords all rolled into a Pelican case with pull handle and wheels. Two heavy duty 1k stands are included but must be carried outside the case.

KIT PRICE \$90

LITEPANELS FLOOD & SPOT KIT

This kit consists of 2 LED MiniPlus "bricks", one configured as Spot and one as Flood. They are daylight balanced, but come with insertable gels for shaping and colouring the light. They come with a rechargeable battery that clips on the back, and various powering cords.

KIT PRICE \$95

DEDOLIGHT 12V & 24V KITS

These lights are perfect for detail work. We have a 4 light kit with 100w/12v light heads. This includes their dimmable power supply, 4 stands, and 4 x 12v cords. Optionally available are 2 projector lenses, which let you use film slides as backdrops, and can focus the beam even tighter.

We also have a 2 light kit with 150w/24v light heads. These have built in ballasts and have a bit more kick than the 12v units.

4x12 VOLT KIT \$125 2x24 VOLT KIT \$85

LOWEL 3 KIT

Similar to our house kit, but with one less 250. This is a 500w Tota with Chimera, a 500w Omni and a 250w Pro light. 3 stands, 3 extension cords, spare bulbs and clothespins round out a flexible and inexpensive little kit.

KIT PRICE \$65

LIGHTING



LOWEL 2 KIT

Can you say two? 2x250w Lowel Pro lights, 2 light weight stands, 2 umbrellas, 2 extension cords, 2 spare bulbs and more than 2 clothespins make up a small but still potent little kit.

KIT PRICE \$50

RED HEAD KIT

3 x 1000w open face lights with barndoors, 3 extension cords and 3 stands in a hard case. Do you have lots of circuits and need a ton of illumination? This is the kit for you!

KIT PRICE \$80

2 x 2 AND 4 x 4 REFLECTOR BOARDS

Why fight the sun....use it! These are plywood hard boards set in a yoke with a central 5/8" mount. They come in sets of 2, enclosed in a plywood case. No lightweights, these require heavy duty stands and sandbags to secure them, which are included.

2 x 2 KIT \$30 4 x 4 KIT \$50

FLEX FILLS

Coming in a variety of sizes, most of ours are capable of a quick change into 5 different modes: silk, golden, silver, white and black.

FLEX FILLS \$15

CALIFORNIA SUNBOUNCE

4' x 6' silver/white bounce that is in a rigid frame. Still light enough to hand hold, but much easier to mount in a C-Stand.

SUNBOUNCE \$30



LIGHTING & GRIP ITEMS



Grip Gear

40" Century stand & grip arm \$8

Heavy duty double and triple riser %" 750/baby stands \$8

Light weight double riser %" 750/baby stands \$5

Heavy duty 5/8" extension arms \$10

2K/Junior combi stands - 11/8" hole + 5/8" stud \$10

Mafer clamps \$5

Collapsible %" floor stand \$5



Light Control

3'x 3' frame with diffusion \$15

4'x 4' frame with diffusion \$15

6'x 6' frame with %" stud and inserts - black, silk, nets \$25

8'x 8' frame with Quick Reverse Ears and inserts - black, silk, nets \$40

Chimera collapsible 3'x 3' frame with silk, silver, gold inserts \$15

5-way Flex Fill - silk, silver, gold, white & black \$15

4'x 4' hard reflector kit \$50

2'x 2' hard reflector kit \$30

Small Flag Kit \$25

Large Flag Kit \$35

Complete Flag Kit \$45

Road Rags kit \$30

Individual flags \$5

LIGHTING & GRIP ITEMS

MIDCKN

Backdrops/Greenscreens

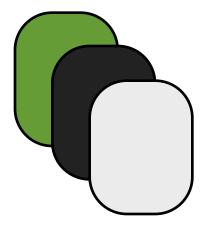
5' x 7' Collapsible Greenscreen \$35

10' x 16' muslin Greenscreen with support stands \$100

20' x 20' Greenscreen with pipe frame \$200

Large cloth backdrops (various designs) \$10

5' x 7' Collapsible Reversible Backdrop - White/Black \$25



Power Distribution

50' remote Breaker Panel for generator - 8 outlets \$75

100' U-ground AC cord \$8

50' U-ground AC cord \$5

25' U-ground AC cord \$3

10 Outlet U-ground power bar \$5

Cube tap \$2

1.8K Dimmer \$15



Special Effects

Rosco 1900 Fog Machine \$50
-1 Litre Bottle of Fluid \$20



HONDA EM7000IS GENERATOR

Compact and easy to move with its wheels and folding handles, this is our most powerful generator. It provides 6500 watts of clean inverter power, and is one of the only small generators that can provide 240V output. It has 2x20 amp normal "wall plugs", as well as a 3-prong 30 Amp twist lock connector. It has electric start and has information displays for wattage, engine speed and hours of operation. It runs at a maximum of 69dBA, but most of the time it will be even



quieter since it automatically throttles down under less than full loads. When the power went out in Winnipeg, we used it to power an entire edit suite to ensure a client made their deadline. That's performance!

6500 WATT GENERATOR \$195



HONDA EU20001

Small but potent, this little 4-stroke weighs 46 pounds dry. It's an aircooled pull-start that can run for hours on one gallon of gas. The "Eco-Throttle" sets its RPM automatically based on load. Very quiet, it can provide 1600 watts of power. Honda's inverter technology provides clean power so you can run a computer if need be. It absorbs start up surges and can fire our 400 watt Joker HMI light with no problem.

1600 WATT GENERATOR \$95





HME DX200 WIRELESS INTERCOM SYSTEM

Got a multi-camera presentation shoot? This makes it easy. One AC powered base station, and 8 battery powered headsets for easy 2-way communication. It uses encrypted digital signals in the 2.4 GHz band, with frequency hopping to avoid interference. Comes with 16 rechargeable batteries, and a cable to remotely locate one of its antennas 30' away from the base station.

WIRELESS INTERCOM PACKAGE \$350

CLEARCOM WIRED INTERCOM SYSTEM

One base station and 11 belt packs. The kit comes with 5 "double-cup" headsets and 2 "single-cup" headsets, with the option to add more as needed.

WIRED INTERCOM PACKAGE \$225

COMTEK MONITORING SYSTEM

These are traditionally used so Director/Producers can monitor what's being recorded on set, without fear of feedback. We have 2 transmitters and 10 beltpack receivers. They can be tuned to multiple frequencies, and we also have a couple of professional earpieces for use as talent IFBs. We include an iPod style headset with each receiver.



TRANSMITTERS \$20

RECEIVERS \$15

EFP KIT - 1xT, 3xR, headphones and cables

\$60

JKAUDIO TELEPHONE INTERFACE

Handy for double-enders, it can mix up to 4 inputs, and has 4 headphone/IFB outputs with independent volume controls. You can connect to regular phone lines, use the handset cord from an office phone, plug a cell phone in using its headphone jack, or for the ultimate in flexibility,



connect to a cell phone over Bluetooth. The kit includes multiple Earpieces for left or right ears.

TELEPHONE HIT KIT \$100

AUDIO IMPLEMENTS CELL PHONE EARPIECES

Specifically designed for the multi-plug on iPhones, these allow a single reporter to have a hidden, amplified earpiece to monitor off-air or a remote producer. They have a permanent/temporary switch for the mic, and are powered by a 9 volt battery.



CELL PHONE EARPIECE \$35

TELEPROMPTERS

Smooth prompting is now offered for

Some on-air talent have the "gift of gab" and can improvise for hours on end. Others......mmmmm.....not so much! Memorizing a script longer than 10 seconds, and delivering it with feeling on camera, can be very stressful. A Teleprompter can be a real advantage on shoots with lots of speaking parts, whether your host is an amateur or not. Not only will their read sound better, but it will also allow you to make more efficient use of your production day.

WHEN YOU WANT MORE

AUTOSCRIPT TELEPROMPTER

Our prompter is built around a 15" colour LCD that can accept VGA or composite signals. It's easily configurable and includes balancing weights for smaller cameras. It comes with a laptop, which can import Microsoft Word or plain text documents. We can supply an operator, or the Teleprompt+ prompting software is easily learned by anyone with a modicum of computer skills. The unit includes a beefy tripod.

TELEPROMPTER & LAPTOP & TRIPOD \$250 OPERATOR \$300



BODELIN PROPROMPTER

This innovative prompter uses an Apple iPad as its screen. When you think about it, iPads have all the qualities necessary to make an excellent prompter: thin, lightweight, a 10 hour battery and able to accept scripts via E-mail. This unit professional mounts cameras standard 15mm rods, just like a matte box. It can also be utilized with smaller cameras using a a hand grip. Need to walk and talk? Need to be on a iib? No problem! The iPad is controlled wirelessly using an included Bluetooth keyboard. It can take lenses with

diameters as large as 150mm, and does not vignette with wide angle lenses. Everything you need packs up into a custom watertight case so you can take it on the road. Simple!

HANDHELD TELEPROMPTER \$150 OPERATOR \$300 MidCan can provide transportation for your crew and gear at very reasonable prices. All vehicles are washed before pick-up, and come with a full tank of gas. Renters are responsible for returning it in the same condition. MidCan allows an initial 150 "free" Kilometers per day, or 750 Kilometers per week. Mileage over the daily or weekly limit costs \$0.40 per Kilometer.

WHEN YOU WANT MORE



DODGE CARAVAN STOW&GO

This 7 passenger van is great for small EFP shoots: Client, cameraperson and audio person. It has Air Conditioning and Cruise Control, and Stow & Go seating to easily switch between gear and passenger space.

\$75/150km per DAY

\$350/750km per WEEK



FORD "CAMBULANCE"

Can be equipped with electronic gear to act as a DIT workspace, or can haul gear as a shoot vehicle. It is completely wired, and can power equipment off of batteries or you can plug in shore power.

\$125/150km per DAY

\$550/750km per WEEK



CHEVROLET LIGHTING TRUCK

When a light kit won't cut it, bring in the big guns! This truck is one-stop-shopping for those larger shoots. Loaded with HMI's, fresnels and grip gear. See a complete listing of gear on page 49.

\$1200 per DAY



SHELTER CANOPIES

We have 2 lightweight shelters that erect quickly and offer moderate protection from light rain or act as a shady place for reporter stand-ups or video villages. Both are white, height adjustable and 10 feet square.

\$35 per DAY

STUDIOS & FACILITIES





MidCan has a 39' \times 23' studio. One end is dedicated to a seamless white cyclorama, with rounded corners to eliminate shadows. A permanent 8' \times 10' ChromaKey Green wall is built in. With notice, the cyc can be painted Green for an additional charge. Black and navy curtains on tracks encircle the space for use either as a backdrop or for sound deadening purposes. Double doors and walls eliminate noise, as does the insulated ceiling and specially designed HVAC system. A garage door borders the back lane and our rental department, lending

WHEN YOU WANT MORE

easy access to gear, and making load-in a snap. Washrooms and a makeup area lit by natural light are close at hand. The lighting grid is 14'6" off the floor, and 3-phase power is available.

\$250 for HALF DAY (4 hours)

\$500 per DAY

Prices are for studio space <u>only</u>, and don't include greenrooms and extras. Power (but not lighting) is included. There is fluorescent grid lighting in place for the cyclorama which can be rented for \$100 per day.





MidCan is not just about gear rentals. Our sister company, FRANK Digital, has some of the finest Post Production facilities in all of Canada, and it's all under the same roof. Formed at the start of 2013 through a merger with MidCan's former production arm and the commercial division of Frantic Films, FRANK Digital has the toys, facilities and most importantly people to take your raw footage across the finish line. www.frankdigital.ca

















MOBILE PRODUCTION

MidCan has many of the items necessary to switch a multicamera show, including our Newtek Tricaster on page 35. However, if you need a more complex setup, we have partnered with Les Productions Rivard to offer their full-up Mobile to our clients. It has fiber optic camera runs, up to 10 channels of HD hard disc recording, surround sound capabilities, and the whole trailer can run off of one 50 amp circuit, including HVAC. Give us or Mr. Alain Dondo a call at 204 233-0694 to discuss its features and capabilities.







BLANK MEDIA COSTS



HDCAM TAPE FUJIFILM	ANY QUANTITY
HDCAM 6S	\$23.85
HDCAM 32S	\$36.44
HDCAM 40S	\$37.93
HDCAM 64L	\$60.41
HDCAM 94L	\$95.29
HDCAM 124L	\$121.46

DVCPRO FUJIFILM	SINGLE	Box of Ten	Lots of Fifty
DVCPRO 66M	\$17.76	\$15.30	\$13.48
DVCPRO 126L	\$38.69	\$33.40	\$29.35

DVCPRO HD FUJIFILM	SINGLE	Box of Ten	LOTS OF FIFTY
DVCPRO HD 23E/11	\$41.05	\$35.40	\$31.14
DVCPRO HD 33E/16	\$21.14	\$18.20	\$16.04
DVCPRO HD 64E/32L	\$41.47	\$35.80	\$31.46

MINI DV FUJIFILM	SINGLE	Box of Five	Lots of Fifty
Mini DV 60	\$3.46	\$3.00	\$2.63
HDV 63	\$8.77	\$7.56	\$6.66

BETACAM SP FUJIFILM	SINGLE	BOX OF TEN	LOTS OF FIFTY
M321SP BETACAM 10	\$12.21	\$10.53	\$9.26
M321SP BETACAM 30	\$13.01	\$11.21	\$9.87
M321SP BETACAM 60L	\$26.32	\$22.69	\$19.97
M321SP BETACAM 90L	\$35.66	\$30.74	\$27.05

MIDCKN BLANK MEDIA COSTS

HDCAM SR SONY PROFESSIONAL MEDIA	ANY QUANTITY
BCT 33 SR	\$60.95
BCT 40 SR	\$83.95
BCT 64 SRL	\$141.45
BCT 94 SRL	\$247.25
BCT 124 SRL	\$353.05

DIGITAL BETACAM FUJIFILM	SINGLE	BOX OF TEN	LOTS OF FIFTY
D321 DBC TAPE D6	\$18.75	\$17.19	\$14.22
D321 DBC TAPE D12	\$19.94	\$17.19	\$15.13
D321 DBC TAPE D32	\$23.93	\$20.63	\$18.15
D321 DBC TAPE D40	\$26.32	\$22.69	\$19.97
D321 DBC TAPE D64L	\$37.25	\$32.11	\$28.26
D321 DBC TAPE D94L	\$62.21	\$53.63	\$47.19
D321 DBC TAPE D124L	\$76.56	\$66.00	\$58.08

DV/DVCAM FUJIFILM	SINGLE	Box of Ten	LOTS OF FIFTY
DV/DVCAM 33/22 Mini	\$12.38	\$10.68	\$9.39
DV/DVCAM 48/32 Mini	\$13.08	\$11.28	\$9.92
DV/DVCAM 63/42L	\$15.31	\$13.20	\$13.84
DV/DVCAM 96/64L	\$20.92	\$18.04	\$15.87
DV/DVCAM 124/82L	\$26.80	\$23.10	\$20.33
DV/DVCAM 186/124L	\$30.89	\$26.60	\$23.43
DV/DVCAM 276/184L	\$38.28	\$33.00	\$29.04

MIDCKN BLANK MEDIA COSTS

XDCAM FUJIFILM	SINGLE	Box of Five	Lots of Fifty
XDCAM OPTICAL SINGLE LAYER 23GB	\$26.10	\$22.50	\$19.10
XDCAM OPTICAL DUAL LAYER 50GB	\$50.75	\$43.75	\$38.50

LTO FUJIFILM	SINGLE	Box of Five	LOTS OF TWENTY
ULTRIUM 4 800/1600 GB DATA CARTRIDGE	\$35.10	\$30.26	\$26.63
ULTRIUM 5 1.5 / 3.0 TB DATA CARTRIDGE	\$44.27	\$38.16	\$33.58

DISC MEDIA FUJIFILM		SINGLE PACK	BOX OF 4 PACKS	LOTS OF 50 PACKS
DVD-R White or Silver Printable	Pack of 50	\$21.75	\$18.75	\$16.50
DVD+R Dual Layer Branded	Pack of 15	\$21.32	\$18.38	\$16.17

BLU-RAY 25GB Single Layer White Printable	Pack of 5	\$40.60
BLU-RAY 50GB Dual Layer White Printable	Pack of 5	\$131.95

While we still have CD Media available for duplicating and MidCan's internal use, we no longer offer blank CD Media to our clients or the general public.